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ABSTRACT

This guide presents public sculpture as an effective instructional tool, with the primary emphasis on works contributing to a sense of national or community identity. Sculptures are introduced according to the chronology of persons or events commemorated. The 10 lessons focus on United States history from the Civil War to the present. Unit 1: "Civil War Period," looks at (1) "Abraham Lincoln: Lincoln Memorial" (Henry Bacon); and (2) "Civil War Soldiers: Robert Gould Shaw Memorial" (Augustus Saint-Gaudens). Unit 2: "Western Frontier," examines (3) "Cowboys: Vaquero" (Luis Jimenez); and (4) "Pioneer Women: Madonna of the Trail" (August Leimbach). Unit 3, "Conflict and Resolution," presents (5) "World War II: Iwo Jima Memorial" (Felix de Weldon); (6) "Civil Rights Movement: Civil Rights Memorial" (Maya Ying Lin); and (7) "War in Southeast Asia: Vietnam Veterans Memorial" (Maya Ying Lin). Unit 4: "Community and Environment," looks at (8) "River Towns: Cincinnati Gateway" (Andrew Leicester); (9) "Desert Towns: Wall Cycle to Ocotillo" (Mags Harries and Lajos Heder); and (10) "The Environment: Face Plate" (Buster Simpson). The sculptures are examined in terms of their historic, cultural, and social context and meaning. Each lesson provides background material on the monument and its context, a fact file summary, and a glossary of terms relevant to the lesson. A "Looking at the Monument" section encourages aesthetic analysis of each sculpture. Activities are given for practicing critical thinking skills. Interdisciplinary projects relevant to the sculpture are given. The guide concludes with "Artist Biographies"; "Further Reading"; "A Time Line"; and "Photography and Illustration Credits." (MM)

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PUBLIC SCULPTURE

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AMERICA'S LEGACY

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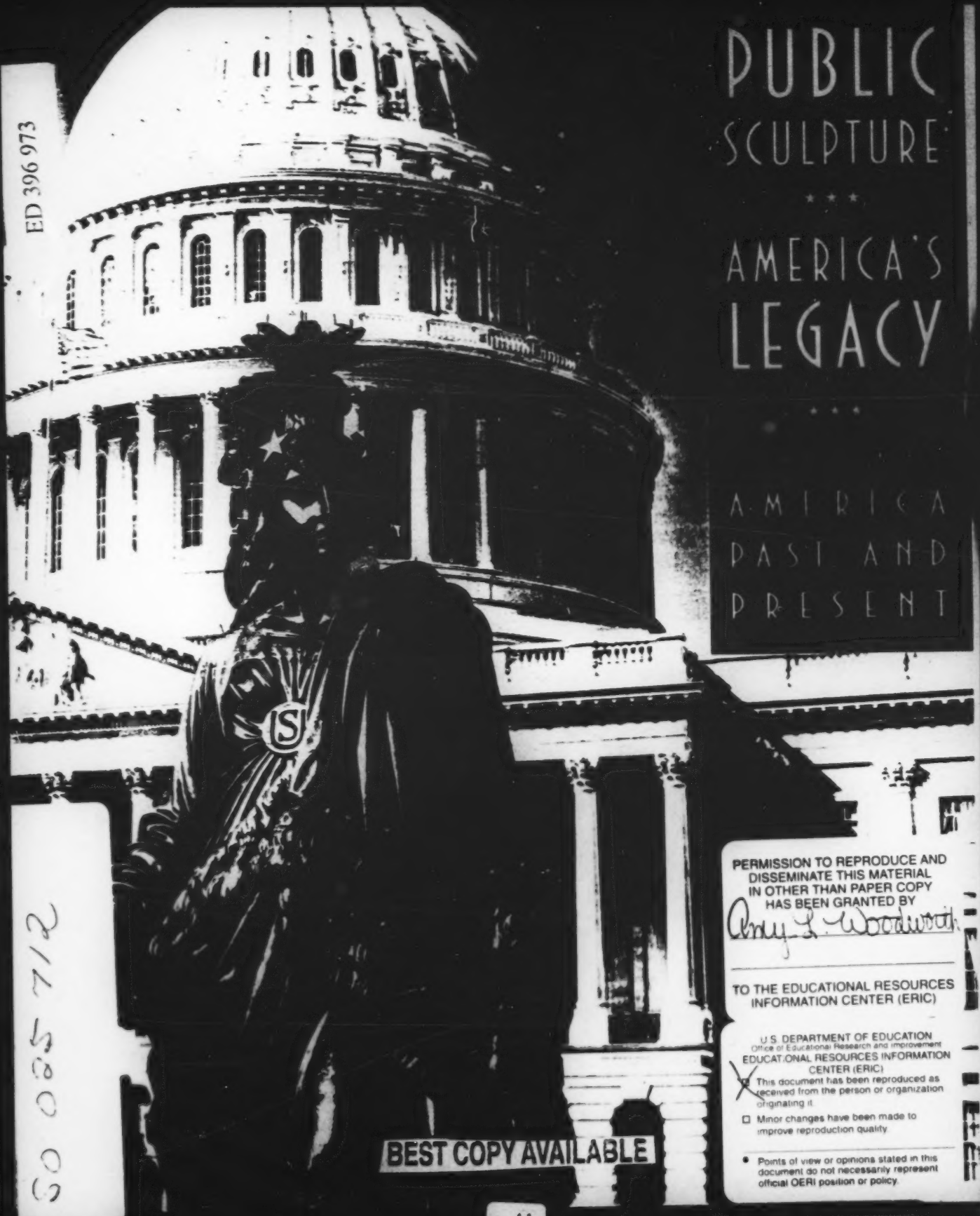
AMERICA PAST AND PRESENT



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NATIONAL MUSEUM OF AMERICAN ART

Study Guide

COVER PHOTO: *Freedom*, courtesy Architect of the Capitol

The statue of *Freedom* by Thomas Crawford (1814–1857) was cast in bronze by Clark Mills (1815–1881) and mounted on top of the U.S. Capitol on 2 December 1862. To celebrate the event, forts around Washington, D.C., answered a salute from the artillery at the Capitol — one gun for each state in the Union, which was then divided by civil war. The statue represents armed Freedom triumphant in war and peace. Its helmet is composed of an eagle's head and feathers. In 1993, after 131 years, the statue was temporarily taken down from the dome for cleaning and restoration.

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PUBLIC SCULPTURE

★★★

AMERICA'S LEGACY

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FROM THE SERIES

AMERICA PAST AND PRESENT

Study Guide

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INTRODUCTION

This guide presents public sculpture as an effective instructional tool, with the primary emphasis on works contributing to a sense of national or community identity.

Sculptures are introduced according to the chronology of persons or events commemorated. Public sculptures are commissioned often decades and sometimes centuries later than the era of individuals or events memorialized. The passing of time allows beliefs and thoughts to crystallize and yields a rich historical context.

American views of the country's ideals and history are abundantly revealed when looking at sculptures in the nation's public places. Myth, controversy, revised notions of history — all are present — together with the highest aspirations. Understanding the role of public sculpture underscores the value of democratic review and debate of the people and events in our nation's history.

The guide's ten lessons focus on United States history from the Civil War to the present. Lessons amplify information in standard textbooks and meet curriculum requirements across the nation, and are intended for both classroom and home use. Targeted for ages twelve through adult, lessons may be modified for a younger audience. Readers are encouraged to adapt activities and the level of information to meet their needs.

Each lesson opens with the background of the subject commemorated by an important monument, and continues with a description of the monument. A glossary includes words for vocabulary study. At the end of each lesson, problem-solving strategies are presented in the **Thinking Critically** section, followed by **Projects**, with suggested writing and hands-on activities. A wide selection of activities provides choices for different age levels.

Separate sets of twenty slides and twelve reproductions accompany the guide, reproducing elements of all sculptures discussed. Slides should be viewed when introducing monuments and while discussing questions posed in the lesson. Reproductions can be used for individual or group use in working on projects, and they may be mounted on the wall for general reference.

The supplementary videotape offers a particularly vivid means of experiencing public sculpture. The video provides a group experience — an opportunity for viewers to discuss shared perceptions — and presents artists, administrators, conservators, and educators introducing most of the sculptures presented in this guide.

OBJECTIVES

Marian Anderson sang at the Lincoln Memorial on 11 October 1954 at a memorial service for Harold L. Ickes, who died in 1952. Ickes, as secretary of the Interior, had approved Anderson's 1939 concert at the Memorial.

LESSON 1

Lincoln Memorial

- To describe how symbols create political identity
- To analyze how memorials commemorate the traits of great leaders
- To develop skills of observation, analysis, and interpretation

LESSON 2

Shaw Memorial

- To explain the contribution made by African-American troops participating in the Civil War
- To identify qualities generally considered as heroic and to analyze why certain people are called heroes
- To describe how art expresses heroic ideals

LESSON 3

Vaquero

- To explain the Mexican contribution to the cowboy's heritage
- To distinguish the real from the mythical cowboy
- To identify stereotypes

LESSON 4

Madonna of the Trail

- To explain contributions of women to life in the West
- To locate on a map historic national overland trails and roads
- To describe historic local trails or routes

LESSON 5

Iwo Jima Memorial

- To distinguish how memorials convey American attitudes toward wars
- To describe the Pacific theater of World War II in terms of major events, goals, and strategies

LESSON 6

Civil Rights Memorial

- To explain how and why the civil rights movement gained momentum in the United States during the 1950s and the 1960s
- To analyze the fundamental democratic principles behind the civil rights movement
- To examine contemporary human rights issues in the United States and around the world

LESSON 7

Vietnam Veterans Memorial

- To describe the nation's contrasting views of the Vietnam conflict
- To explain how war memorials reflect public opinion about wars

LESSON 8

Cincinnati Gateway

- To describe development of water transportation routes
- To analyze maps of water transportation systems, and accompanying data
- To identify symbols of river and canal communities

LESSON 9

Wall Cycle to Ocotillo

- To explain limited water resources of the American Southwest
- To describe contributions of artists to such municipal public works as freeways, water supply facilities, and waste disposal systems
- To analyze how public sculpture can enhance a community's sense of place and identity

LESSON 10

Face Plate

- To examine environmental issues and ethics as part of developing a meaningful philosophy of life
- To accept individual responsibility for helping to protect a healthy environment

Cincinnati Gateway has a passageway wall profiling the route of the Miami-Erie Canal from Lake Erie to the Miami and Ohio Rivers and listing communities along the canal.

Lesson 1

ABRAHAM LINCOLN: Lincoln Memorial

Abraham Lincoln (1809–1865), sixteenth president of the United States (between 1861 and 1865), was a revolutionary leader. Not only did Lincoln place the Declaration of Independence in a new light as a founding principle of the nation, but he made its central proposition — equality — an important principle of the Constitution. Of equal significance, Lincoln established that the national interest takes precedence over the states, and that the nation as an idea is sovereign. That concept became the living reality and identity of Americans.

Lincoln's democratic ideals and view of one nation above divisive principles are symbolized in the memorial dedicated to him. His significance to the country is demonstrated by the Memorial's site on the main east-west axis of the nation's capital, with its entrance directly in line with the U.S. Capitol and the Washington Monument. Placed at the west end of the Mall, the seated figure of Lincoln faces across a reflecting pool to the Washington Monument and the Capitol on the east.

The Memorial's success in conveying ideals of equality and unity has made it the focus for notable public protests and demonstrations. On Easter Sunday 1939 Marian Anderson sang at the Memorial to an audience of some seventy-five thousand people. The internationally acclaimed contralto received permission to perform at the Memorial after the Daughters of the American Revolution refused to let her sing at Constitution Hall because of her race. On 17 May 1957 at the Prayer Pilgrimage for Freedom, Martin Luther King, Jr., standing in front of Lincoln's statue, introduced the issue of voting rights for blacks. On 28 August 1963 King returned to the Memorial and gave his famous "I Have a Dream" speech to over two hundred thousand people assembled there in the March on Washington for Jobs and Freedom. On 28 August 1993 close to seventy-five thousand marchers commemorated the thirtieth anniversary of the historic march by assembling at the Memorial to voice their concerns about jobs, peace, and justice in the United States.

Statue of Abraham Lincoln by Daniel Chester French.

Marchers assembled in front of the Lincoln Memorial on 28 August 1963 to hear Martin Luther King, Jr., speak.

FACT FILE

LINCOLN MEMORIAL
Dedicated 30 May 1922

ARCHITECT
Henry Bacon (1866–1924)

DATE OF BUILDING
Ground broken 1914, completed 1921

SCULPTOR
Daniel Chester French (1850–1930)

DATE OF SCULPTURE
1914–20

MEDIUM
Exterior, white Colorado-Yule marble; statue, Georgia marble; interior walls, Indiana limestone; ceiling panels, Alabama marble saturated with paraffin to produce translucency; floor and wall base, pink Tennessee marble

HEIGHT OF BUILDING
24.37 meters (80 feet) above top of foundation

HEIGHT OF STATUE
5.8 meters (19 feet) high; pedestal 3 meters (10 feet) high

COST OF BUILDING
$2,957,000

COST OF STATUE
$88,400

FUNDING SOURCE
U.S. Government

LOCATION
Washington, D.C.; West Potomac Park (west end of the Mall), adjacent to Arlington Memorial Bridge

LOOKING AT THE MONUMENT

Many people say they are unable to associate Lincoln with a Greek temple, as they believe the Memorial to be, but to me nothing else would have been suitable, for the Greeks alone were able to express in their buildings and monuments and statues the highest attributes and the greatest beauty known to men. The Memorial tells you, as you approach it, just what manner of man you are come to pay homage to, his simplicity, his grandeur, and his power.

DANIEL CHESTER FRENCH

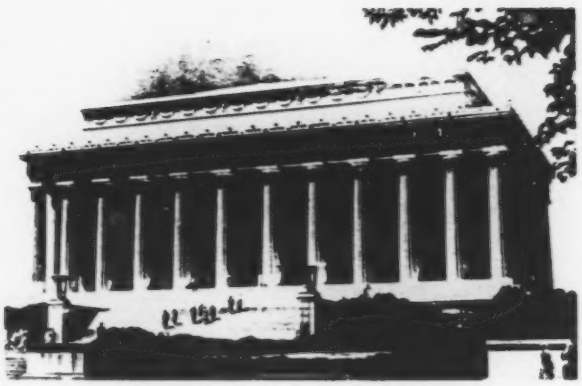
The Lincoln Memorial is a neoclassic American version of the Greek Doric temple with an attic, an upper portion based on the Roman temple. Unlike ancient temples, however, its main facade and entrance are on the long rather than the short side, and the viewer must ascend a steep flight of stairs to enter the building. Creating a majestic entranceway, the grand stairway leads viewers to approach in a reverential and formal manner.

Greek Ionic columns divide the building's interior into three chambers, with the central chamber holding the statue of Lincoln created by Daniel Chester French (1850–1930). The artist said he wanted the sculpture to convey "the mental and physical strength of the great war President and his confidence in his ability to carry the thing through to a successful finish."

Carved from twenty-eight identical blocks of Georgia marble, the figure is massive (5.8 meters [19 feet] high, from head to foot) and is seated in a large chair placed on a very high pedestal. The thronelike chair has posts carved with fasces, the Roman symbol of the state's authority represented by a bundle of rods bound with cord.

Lincoln's pose is relaxed. His coat is unbuttoned, and his arms rest on the arms of the chair. Believing that hands most express personality, French depicted Lincoln with a clenched left hand to symbolize strength and determination and a relaxed right hand to refer to his calm nature. With a contemplative but intense expression, Lincoln's head inclines slightly as if he were listening.

In an eloquent description, the historian Merrill D. Peterson writes: "The statue quickly became the nation's foremost sculptured icon. The reverence millions upon millions of viewers have felt before it is a function partly of the templed space, partly of its elevation as if upon an altar, and partly of the compelling figure itself. Lincoln sits gracefully, majestically, upon the august chair of state. . . . The hands are prominent. They are powerful, and they suggest the physical and mental determination that suffuses the entire figure. Although the body is in repose, there is tension in the limbs, the trunk, and the head. The face is strong, yet benign, with a trace of sorrow; the lips are closed, and the eyes gaze forward as if in calm but earnest prayer. People have thought to give a name to the statue, 'Lincoln the Triumphant,' for instance. But what some see as triumph other observers see as resignation; what some see as toughness, others see as tenderness; and what some see as majesty, others see as solemnity. In truth, the statue enshrined the man."



Lincoln Memorial by Henry Bacon.

On the wall directly behind the statue is inscribed: "In this temple As in the hearts of the people For whom he saved the Union The memory of Abraham Lincoln Is enshrined forever."

Famous speeches by Lincoln are carved on the side chamber walls. The Gettysburg Address, on the south wall, was delivered by Lincoln on 19 November 1863, at the dedication of the cemetery of soldiers slain at the Battle of Gettysburg, a turning point in the Civil War. On the north wall, Lincoln's Second Inaugural Address, delivered 4 March 1865, may be the greatest political utterance in American life. Historians and politicians agree that no other American speech has approached the combined moral power and historical realism found in these words.

Above the speeches are allegorical murals by Jules Guerin. The mural above the Gettysburg Address shows the Angel of Truth freeing a slave, flanked by figures representing Justice and the Law, and Immortality. Above the Second Inaugural Address is a mural allegorically depicting the unity of North and South, with figures also representing Fraternity and Charity.

Glossary

allegorical (al uh GORE uh kul), personifying some abstract idea.

attic (AT ik), low story or decorative wall above the main cornice of a building; when capitalized, refers to ancient Athens.

divisive (di VIE siv), creating dissension or disunity.

Doric (DOR ik), earliest and simplest of the five classical orders of architecture developed in Greece and altered by the Romans. The Greek Doric order consists typically of fluted columns having no base and plain saucer-shaped capitals.

fasces (FASS ease) (usually singular), bundle of rods containing an ax with the blade projecting, carried in processions before Roman officials as an emblem of official authority.

frieze (FREEZE), plain or decorated horizontal band encircling a room or building.

icon (EYE CON), image of a sacred person.

Ionic (eye AHN ick), an order of classical Greek architecture marked by capitals with two opposed scroll-like spirals and fluted columns resting on bases with moldings.

neoclassic, revival of classical forms.

pedestal (PED uh stuhl), base on which a statue rests.

reverential (rev uh WREN shul), expressing profound awe, respect, and often love.

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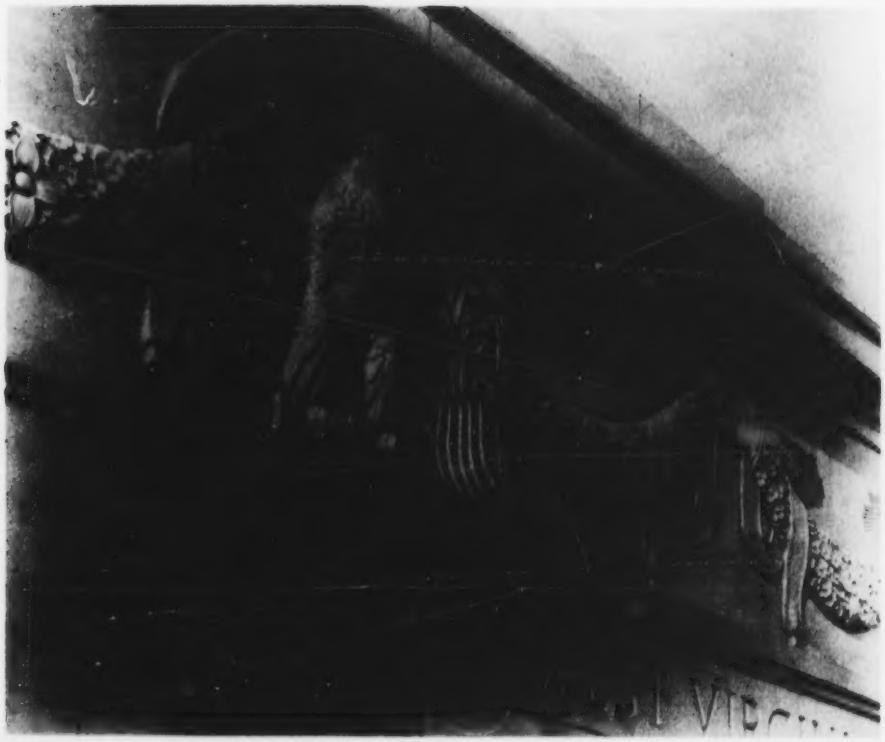


Detail of Lincoln Memorial attic frieze.

Every state in the Union is represented on the Memorial. On the porch surrounding the building are thirty-six Doric columns symbolizing states in the Union at the time of Lincoln's death. Names of those states appear on the horizontal band directly above the columns — known as a frieze — with the dates they ratified the Constitution. A second frieze on the attic wall crowning the structure holds names of all forty-eight states comprising the Union in 1922, when the Memorial was completed, and their dates of admission. One mistake occurs in the dates. Ohio was admitted to the Union in 1803, not the year 1802, as indicated on the frieze. A plaque on the terrace notes that Alaska and Hawaii were added to the Union in 1959.

When Henry Bacon (1866–1924) was selected as the Memorial's architect, he chose an academic Greek revival style. The Greek revival style is considered this country's first national style of architecture. Between around 1820 and 1845, Americans spontaneously adopted the style for banks, colleges, state capitols, and government buildings as well as their homes. Lincoln's contemporaries thought the style was "democratic" because it symbolized not only the direct democracy of Athens but also a sense of openness.

The nation's founders had entertained a very different view — that Athens' majority rule (which included non-property owners other than women and slaves) threatened the sanctity of private property. Debates over the adoption of the Constitution always invoked Rome's mixed government — where power followed property — rather than Athens' popular sovereignty. It is revealing that George Washington completed his home in the form of a Roman villa while Lincoln added Greek revival elements to the house he bought.

After 1845 other architectural styles supplanted Greek revivalism, but during the years between 1890 and 1930 academic classical revival styles again came into favor — at the same time as the United States was becoming a world power and architects were asking how to translate "American democracy" into architectural form. One of the less common styles, the academic Greek preserved the Greek revival's association with liberty. The Lincoln Memorial is considered a premier example because it was a new and original combination of classical elements.

THINKING CRITICALLY

1. The Gettysburg Address contains three parallel sets of three images each, all intricately interwoven:

- Past, Present, Future
- Continent, Nation, Battlefield
- Birth, Death, Rebirth

Does the Memorial contain the same sets of images? Explain.

2. Henry Bacon's plans for a modified Greek temple stirred up heated controversy. The most vocal critics complained that Bacon's design was not appropriate for a down-to-earth man of the people. Considering Lincoln's background, his hard life and work on the frontier, his law practice and politicking, and his ideals, was an ancient Greek temple the most appropriate model for the building? If not, what model would have been more appropriate?

3. Do you think that Daniel Chester French's decision to portray Lincoln as the "great War President" was the best theme for this memorial? Why or why not? Does the statue convey French's wish to depict "the mental and physical strength of the great war President and his confidence in his ability to carry the thing through to a successful finish"? How are these ideas expressed in the pose and gestures of the figure and in the facial expression? What alternative interpretations could French have considered?

4. Compare and contrast the Lincoln Memorial with the Jefferson Memorial. Are there any similarities? How do you account for the differences?

5. The Civil War established the supremacy of the federal government over the states and that the states do not have the right to secede from the Union. In what way does the Memorial refer to the relationship of states to the nation?

6. Do you think that the Lincoln Memorial translates "American democracy" into architectural form? How? Can you explain why similar classical elements were adopted for the architecture of countries with totalitarian government dictatorships? Can you think of an architectural style today that symbolizes "American democracy"?

PROJECTS

1. Write a composition. Walt Whitman (1819–1892) wrote the poem "When Lilacs Last in the Dooryard Bloom'd" (1865) in honor of Lincoln following his death. In the poem Whitman mourns the death of Lincoln, whom he viewed as a symbol of the American democratic ideal. In a composition of not more than seven paragraphs, compare the poem with the Memorial. Analyze the overall mood and images or details conveying the tone. How are the emotional effects of the poem different from those of the monument?

2. Write a report comparing and contrasting the Memorial with the classical Greek Parthenon at Athens (448–432 B.C.) and the Hellenistic tomb monument of Mausolus at Halicarnassus (353 B.C.). (Illustrations can be found in A. W. Lawrence, *Greek Architecture* [Baltimore: Penguin Books, 1957].) Discuss similarities and differences in purpose, design, and site. What elements of the Memorial resemble elements of these ancient monuments?

3. Compare and contrast French's seated *Lincoln* with the bronze standing *Lincoln* (1917) by George Grey Barnard (1863–1938) in Cincinnati, Ohio (illustrated in Merrill D. Peterson, *Lincoln in American Memory* [New York: Oxford University Press, 1994]). Write a paragraph discussing similarities and differences.

4. Working in groups, prepare oral reports discussing how the Lincoln Memorial would have to be altered if George Washington replaced Abraham Lincoln. How would the structure reflect Washington's life and principles? Would you include speeches? Which ones? Why? What theme would you select for Washington's statue? What would the statue look like?

5. Write an article for a foreign magazine. Not far from the Lincoln Memorial, The John F. Kennedy Memorial Center for the Performing Arts (1971) (designed by architect Edward Durrell Stone [1902–1978]) associates the two presidents by adopting the general shape and layout of the Lincoln Memorial and by presenting on its outer terrace walls speeches and writings by Kennedy carved in Roman lettering identical to that used for the Gettysburg Address and Second Inaugural Address in the Lincoln Memorial. The Kennedy Center, however, uses concrete, steel, plate glass, and colorful effects, and serves a very different function. Imagine that you are the American correspondent for a foreign magazine (choose the country of publication), and write an article comparing the two presidents, justifying or criticizing associations made by the Kennedy Center and analyzing the extent to which the design and function of the two monuments reflect differences between the two leaders or between the periods during which they were built.

6. Design a monument commemorating one twentieth-century democratic leader who has confronted great crises. How will you be influenced by the individual's formative experiences, beliefs, temperament, handling of affairs under pressure, and so forth? How will the monument reflect the person's ideals? How will you emphasize qualities that made the person an effective leader?

7. Read the "I Have a Dream" speech by Martin Luther King, Jr. In an editorial of at least four paragraphs hypothetically written for *The Washington Post* on the day after the speech, discuss whether the U.S. Capitol would have been more appropriate than the Lincoln Memorial as the site for King to deliver his speech.

8. Construct a chronological chart that shows when the states were admitted to the Union. Write dates in Roman numerals. Knowing Roman numerals is necessary for reading dates on many public sculptures and buildings, especially nineteenth-century works. The exercise also provides rudimentary knowledge of how the Union developed.

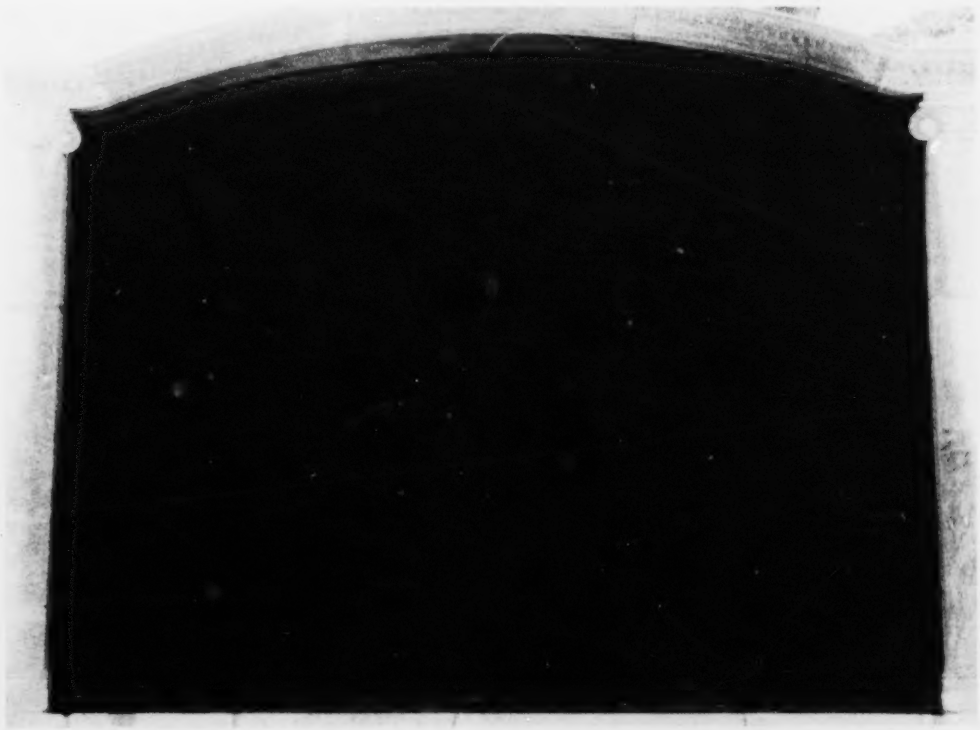
Lesson 2

CIVIL WAR SOLDIERS: Robert Gould Shaw Memorial

Almost two hundred thousand African Americans, most of them newly freed slaves, eventually served in the Union armies and made a vital contribution to Northern victory. The first African-American unit recruited by the Union was the 54th Massachusetts Regiment, whose commander, Colonel Robert Gould Shaw (1837–1863), came from a prominent family of Massachusetts abolitionists. Lewis and Charles Douglass, sons of the famous African-American reformer Frederick Douglass, served in the 54th Massachusetts.

On 18 July 1863, Shaw and many of his men were killed in an assault on Fort Wagner, a Confederate battery defending Charleston, South Carolina. Lewis Douglass, who survived the action, wrote his wife that the 54th "has established its reputation as a fighting regiment[;] not a man flinched, though it was a trying time.... I wish we had a hundred thousand colored troops[;] we would put an end to this war."

In October 1896 the American sculptor Augustus Saint-Gaudens [saint GAUD enz] (1848–1907) completed a monument showing Colonel Shaw on horseback leading his soldiers. The



Shaw Memorial by Augustus Saint-Gaudens.

FACT FILE

ROBERT GOULD SHAW MEMORIAL
Dedicated 1897

SCULPTOR
Augustus Saint-Gaudens (1848–1907)

FRAME
Charles McKim (1847–1909), of McKim, Mead and White

MEDIUM
Bronze, marble, and granite

DIMENSIONS
Bronze relief 3.35 meters (11 feet) high, 4.27 meters (14 feet) wide

COST
Saint-Gaudens received approximately $22,000; the terrace cost approximately $20,000

FUNDING SOURCE
Sculpture funded by private contributions; terrace and landscaping financed by the State of Massachusetts

LOCATION
Boston, Massachusetts: Across from the main entrance to the State House (the capitol building), on a plaza overlooking the Boston Common

The Shaw Memorial's architectural elements and setting, designed by Charles McKim, are shown in this photograph taken on 31 May 1897, the day the Memorial was dedicated.

sculptor's first sketch for the monument had shown only a hatless young officer astride a horse. Shaw's family objected to the design on the ground that, although Shaw was a noble man, still he had not been a great commander, and only men of the highest rank should be honored with an equestrian monument. Moreover, Shaw had not led a cavalry charge mounted; he had fallen while leading a charge on foot with the men of his regiment by his side.

The Robert Gould Shaw Memorial — as the monument is called — became a memorial honoring the entire regiment as much as its leader. The project, which took the sculptor over twelve years to complete, was dedicated in 1897. It stands on the south side of Beacon Street, facing the Massachusetts State House — past which the 54th marched on 28 May 1863 as it was about to embark for South Carolina, with Shaw riding at the head of his men. It is said that at the very spot where the Memorial stands, Shaw paused to raise his sword to John Albion Andrew, governor of Massachusetts, who saluted him from the State House steps.

LOOKING AT THE SCULPTURE

The bronze sculpture depicts Shaw on horseback among sixteen members of the regiment, marching in procession alongside him. Saint-Gaudens depicted the figures, which are slightly over life-size, with near photographic precision. At the dedication, philosopher William James, a professor at Harvard University, felt that he could almost hear the soldiers breathe. The free-standing equestrian figure of Shaw is centrally placed in the foreground. Wearing a campaign uniform and general service cap, he holds a sword in his right hand.

Also in campaign uniform, the marching soldiers, executed in very high relief, hold rifles over their shoulders. They are preceded by a drummer boy. One of Saint-Gaudens' problems was that many men of the 54th Massachusetts had been killed in action, and the few who had survived were now old men, so the sculptor had to find other models. In portraying the African-American soldiers, Saint-Gaudens did not base them all on a prototype, but depicted a range of facial types.

Hovering above the scene, an allegorical female figure holds branches of laurel and poppies, symbols representing victory and sleep.

An arched ceiling above the figures, decorated with coffers that each hold a star, is part of an elaborate stone frame enclosing the front and back of the bronze sculpture. The monument includes benches on both sides.

Shaw's father suggested the Latin words appearing on the face of the relief: *Omnia Reliquit Servare Rem Publicam* ("He left all to preserve the republic"). This is the motto of the Society of the Cincinnati, of which Shaw was a hereditary member. The society was founded in 1783 by former officers of the Continental Army who had fought in the American Revolution.

Detail from Shaw Memorial of marching soldiers.

Shaw and his horse are depicted as free-standing figures in front of the marching soldiers.

Glossary

abolitionist (ab uh LISH uh nist), member of a group that from the 1830s to the 1860s sought to end slavery in the United States.

coffer (KAW fur), a sunken, ornamental panel.

equestrian (e KWES tree un), shown **mounted** on a horse.

high relief, sculpture in which the figures project well out from the background.

insurrection (in sir WRECK shun), revolt.

laurel (LORE uhl), an evergreen tree. The ancient Greeks and Romans crowned victors with leaves of laurel.

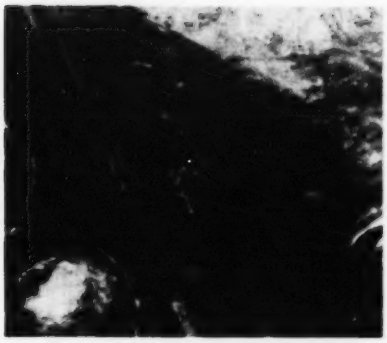
personification (pur sahn uh fee KAY shun), attributing human qualities to nonhuman or nonliving things.

poppy, plant from which the sleep-inducing drug **opium** is produced.

prototype (PRO tuh type), model on which a group of objects is based.

servile (SIR vuhl/vyle), relating to slaves.

van, front part of an army.



Soldiers portrayed on the Shaw Memorial exemplify a range of facial types.

On the pedestal under Shaw's statue are carved his name and lines from James Russell Lowell's poem "Memoriae Positum" ("In the Place of Memory"):

Right in the van of the red rampart's slippery swell with heart that beat a charge he fell forward as fits a man: but the high soul burns on to light men's feet where death for noble ends makes dying sweet.

Carved on the back of the monument is an inscription composed in June 1894 by Charles W. Eliot, president of Harvard University:

THE WHITE OFFICERS *taking life and honor in their hands cast in their lot with men of a despised race unproven in war and risked death as inciters of servile insurrection if taken prisoners besides encountering all the common perils of camp march and battle.*

THE BLACK RANK AND FILE *volunteered when disaster clouded the Union Cause. Served without pay for eighteen months till given that of white troops.[1] Faced threatened enslavement if captured. Were brave in action. Patient under heavy and dangerous labors. And cheerful amid hardships and privations.*

TOGETHER *they gave to the Nation and the World undying proof that Americans of African descent possess the pride, courage and devotion of the patriot soldier. One hundred and eighty thousand such Americans enlisted under the Union Flag in MDCCCLXIII–MDCCCLXV [1863–1865].*

Also on the back are wreaths surrounding names of the white officers killed in action. Names of the African-American soldiers who fell with Shaw were carved on the Memorial just recently.

When the State of Massachusetts advertised for African-American recruits, it offered them the same pay as white troops — which had been intended by the War Department when it authorized enlistment of black men. On 4 June 1863, however, the War Department specified that pay was to be lower (whites would receive $13 per month, rations, and clothing; blacks would receive $10 per month, three dollars of which was for clothing, and rations). African-American soldiers refused to accept any pay whatsoever until Congress authorized equal pay for all soldiers in mid-June 1864.

THINKING CRITICALLY

1. What is the principal emotion conveyed by the Shaw Memorial? Is it pride? Grief? Loyalty?

2. In his celebrated poem "For the Union Dead," Robert Lowell (1917–1977) wrote of the figure of Shaw on the monument, "He has an angry wrenlike vigilance,/a greyhound's gentle tautness." Do Lowell's comparisons seem to fit Saint-Gaudens' sculpture of Shaw? If not, what comparisons suggest themselves to you?

3. According to Lowell, Shaw's father wanted no memorial for his son, except the common grave in which he had been buried along with those of his men who were killed at Fort Wagner. Given his abolitionist principles, why might he have felt this way?

4. The American composer Charles Ives (1874–1954) evoked both the Shaw Memorial and the 54th Massachusetts in his work *Three Places in New England.* The opening lines of Ives's poem for the composition were inspired by Saint-Gaudens' sculpture: "Móving — Marching — Faces of Souls!/ Marked with generations of pain,/Part-freers of a Destiny,/ Slowly, restlessly — swaying us on with you/Towards other Freedom!" What aspects of Saint-Gaudens' design has Ives captured in these words?

5. On the Shaw Memorial, the female figure floating over the colonel and his men carries laurel leaves (symbolizing victory) and poppies (symbolizing sleep). What do you think this woman personifies? What effect does this allegorical figure have on the overall realism of Saint-Gaudens' sculpture?

6. The figures on the Shaw Memorial are rendered with meticulous realism. This forms a striking contrast to the stark simplicity of the Vietnam Veterans Memorial, a black granite V inscribed with names of Americans killed or missing in action in the Vietnam War. Which of the two monuments seems the more moving and appropriate as a military memorial? Is the extreme contrast between these monuments explained by differences between the Civil War and the Vietnam War, by differences between nineteenth-century and twentieth-century attitudes toward war, or by changes in artistic styles?

7. During the Civil War there was widespread opposition to allowing African-American males to serve in combat. How is this attitude similar to the opinion today that women should not serve in combat? How do the situations differ? What is your view on the question of women serving in combat?

8. Widespread debate followed the 1981 proposal to carve on the Memorial names of the black soldiers who fell with Shaw. Those opposed to altering the monument lost the debate. Do you think it was appropriate to add the names?

PROJECTS

1. Watch the film *Glory,* directed by Edward Zwick, which tells the story of the Fifty-Fourth Regiment.

- Write an essay in which you compare and contrast Saint-Gaudens' monument and Zwick's film. You might discuss, for example, similarities and differences in the ways these two works present Shaw, the men of the 54th Massachusetts, the concept of heroism, and the Union cause.
- Write an essay on the movie's title, *Glory.* Is the title an appropriate choice for this movie? Would it be appropriate for the Shaw Memorial? Why or why not?

2. Using any medium you prefer, create a design for a monument commemorating some act of heroism or sacrifice made in the public interest.

3. Read Robert Lowell's poem "For the Union Dead" and listen to Charles Ives's *Three Places in New England.* Compare the moods expressed in the poetry and the music with that created by the monument itself.

Lesson 3

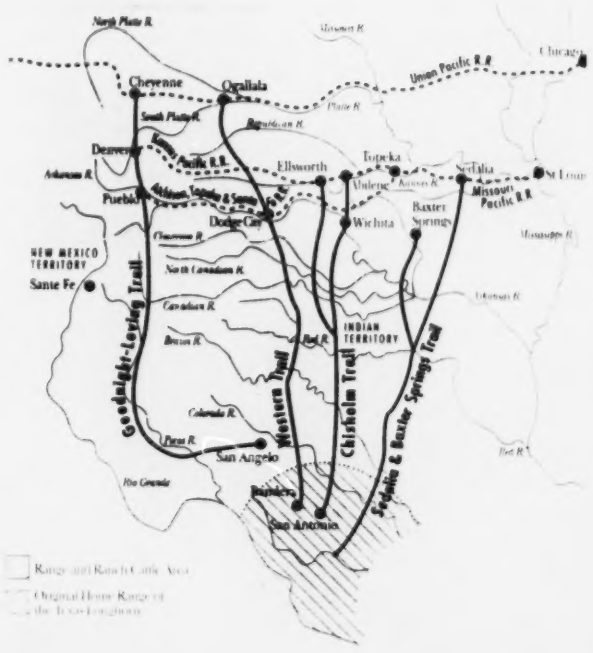
COWBOYS: Vaquero

Texas was a Spanish province from the late seventeenth to the early nineteenth century and became part of Mexico in 1821. Wrested from Mexico by Americans from nearby territories, Texas became an independent republic in 1836 and joined the Union in 1845. After the Civil War, many American veterans moved to the state.

New arrivals hoped to make their fortunes by raising cattle on the plains, where the Spanish and then the Mexicans had established cattle ranches. Because of nutritious grasses covering the semi-arid land, millions of wild cattle known as longhorns thrived untended across the plains. The cattle, however, could not be transported to distant markets until railroads arrived on the Great Plains. Even then, the closest railroads lay more than one thousand miles north. So, Texans took their cattle on long drives across prairie country, first to Abilene, Kansas, in 1867, and then during the next decade to new cattle centers in Ellsworth and Dodge City, Kansas. The period from 1875 to 1885 was the heyday of the long drive. Four main trails to rail centers north of Texas were the **Goodnight-Loving Trail,** ending in Wyoming, at Cheyenne; the **Western Trail,** ending in Kansas, at Dodge City, or in Nebraska, at Ogallala; the **Chisholm Trail,** ending in Kansas, at Ellsworth, Abilene, or Wichita; and the **Sedalia and Baxter Springs Trail,** ending in Missouri, at Sedalia, or in Kansas, at Baxter Springs.

Cowboys who drove the cattle north became heroes in American folklore. Although movies and magazines have depicted these first cowboys as Anglo-Americans (Americans of English descent), they owed many of their skills and customs to the earlier Mexican cowboy, called *vaquero* (from the Spanish word *vaca*, meaning cow). Anglo-American cowboys adopted much of the dress, equipment, language, and values of the vaquero. Some of the many Spanish-derived names used in the world of cowboys are listed in the Glossary.

Cattle Trails and Cow Towns



Vaquero by Luis Jiménez.

Glossary

bronco (BRONG ko) (from Mexican Spanish *broncho*, wild horse, from Spanish *potro bronco colt*, untamed), range pony or mustang that is not broken or is only imperfectly broken.

broncobuster, one who breaks broncos to the saddle.

buckaroo (BUCK uh roo), alteration of *vaquero*. Cowboy.

chaparral (chap puh ROWL) (from *chaparr(o)*, evergreen oak), close growth of low evergreen oaks or any dense thicket.

chaps (chaps, shaps), leather leggings worn over jeans or the like to protect cowboys from burs, rope burns, etc., while on horseback.

corral, enclosure or pen for horses or cattle.

dally (from *dar la vuelta*, to make the turn), taking quick turns of the lariat around the saddle horn to bring an animal to a stop.

lariat (LAIR e utt) (from *la reata*), long, noosed rope used to catch horses, cattle, or other livestock.

quirt (QWERT) (from *cuerda*, whip), short-handled riding whip.

rodeo (from *rode[ar]*, to go round), roundup of cattle; public exhibition of cowboy skills.

stereotype (STEHR e uh TYPE), an oversimplified view of a person or issue as conforming to an unvarying type without any individuality.

stampede (from *estampida*, uproar), sudden headlong rush of startled animals.

vaquero (vah KEHR oh) (from *vaca*, cow), cowboy.

LOOKING AT THE SCULPTURE

It wasn't John Wayne who was the original cowboy. That's the myth. This contribution that the Mexican community made to Texas and the image of the United States has been totally overlooked.

LUIS JIMENEZ

The monumental *Vaquero*, created by Luis Jiménez (born 1940), confronts popular stereotypes of the cowboy and affirms the significance of Mexican contributions to United States history.

In a highly dramatic image focusing on tension and movement, the vaquero holds onto a bucking bronco while pointing his pistol skyward, perhaps from the thrill of still being in the saddle. He wears a sombrero for protection from the hot sun and leather chaps to guard his legs against thorny chaparral bushes. Stirrups gripping his boots keep him from slipping off the frenzied horse, whose forelegs are stuck in a prickly pear cactus.

The horse's front hooves and cactus balance the entire weight of the sculpture, supporting the powerful composition of horse and rider united at an instant of utmost extension. While the horse lunges forward with its bucking hind legs suspended in mid air, the vaquero maintains his balance by rearing backward and extending his arm up and forward. Horse and rider are inseparable — robust extensions of a dramatic curve and countercurve.

The sculpture is constructed of fiberglass, an industrial material associated with boats and cars and used often by the artist because "[it] carries the same baggage as the images. It's not a 'high art' material." Fiberglass also allows the color and fluid form admired by Jiménez. The *Vaquero's* bright colors and glossy finish recall movie marquees, a reminder of how much movies have influenced what we know about the American cowboy.

FACT FILE

VAQUERO
Modeled 1980, cast 1990

ARTIST
Luis Jiménez
(born 1940)

MEDIUM
Fiberglass, steel armature, and acrylic urethane paint

DIMENSIONS
305.5 cm (16½ feet) high

FUNDING SOURCE
Gift of Judith and Wilbur L. Ross, Jr., Anne and Ronald Abramson, Thelma and Melvin Lenkin

LOCATION
Washington, D.C.:
In front of the National Museum of American Art, Smithsonian Institution, 8th and G Streets, NW

THINKING CRITICALLY

1. When a cast of Jiménez's *Vaquero* was installed in Houston's Moody Park, some public figures criticized the sculpture as advocating violence. The sculptor responded, "You wouldn't think of taking the gun away from a statue of Robert E. Lee, but a gun in the hand of a Mexican becomes dangerous." Do you agree with his assumption?

2. Many critics view the *Vaquero* as a stereotyped characterization of Mexican Americans. Yet Luis Jiménez, who is Mexican American, intended the sculpture to confront stereotypes of the American cowboy. What factors might account for the misreading?

3. Compare and contrast Jiménez's sculpture with an equestrian statue depicting a leader. Are action and physical conflict equally important in both monuments? How do you account for differences?

4. Though the *Vaquero* is not an image of a bronco-buster, it resembles that of cowboys breaking wild horses. What are similarities and differences?

5. It has been said that the breaking of wild horses symbolizes the settling of the American West. In your judgment, is the symbolism apt?

***The Bronco Buster*, 1895, cast 1895, bronze, 60.96 cm (24 inches) high, by Frederic Remington (1861–1909). Amon Carter Museum, Fort Worth. Like many artists of his time, Remington was fascinated by the drama of a cowboy breaking a wild horse.**

PROJECTS

1. Working in teams or groups, select a set of five depictions of cowboys from newspapers or magazines. Prepare an exhibit showing how these depictions portray activities, dress, and stance of their subjects. Exhibits should be mounted so that viewers understand the extent to which images convey an accurate picture of the daily life and work of the cowboy.

2. Write letters home about your imaginary work on a cattle drive from Texas (choose a specific place in Texas) to Abilene, Kansas, in 1867. Describe your life and work on the drive. If you are not a cowboy, discuss cowboys with whom you come into contact. Include pencil or pen and ink sketches of your own character or people met on the trail.

3. View film clips from Westerns (for example, Howard Hawks' *Red River* [1948]; John Ford's *The Searchers* [1956]; Sam Peckinpah's *Ride the High Country* [1962]; or Simon Wincer's *Lonesome Dove* [1989] [an eight-hour television mini-series adapted from the novel by Larry McMurtry]. Write an essay in which you compare and contrast Jiménez's *Vaquero* with cowboys presented by one film. Analyze clips (particularly codes of conduct displayed) to determine why cowboys became heroes in American folklore.

4. Cowboys are a favorite theme in many country-and-western and popular songs. Some examples are:

- Jimmy Buffett, "Cowboy in the Jungle"
- John Denver, "Cowboy's Delight" and "The Country and the Lady"
- Waylon Jennings, "My Heroes Have Always Been Cowboys"
- Elton John, "Brown Dirt Cowboy"
- Michael Martin Murphey, "Texas Morning," "Another Cheap Western," "Geronimo's Cadillac," and "Cosmic Cowboy"
- Carly Simon, "Cowtown"
- Sonny and Cher, "A Cowboy's Work Is Never Done"

Prepare an oral report discussing how cowboys are presented in three songs performed by different artists.

Lesson 4

PIONEER WOMEN: Madonna of the Trail

Until recently, histories of Westward expansion came close to ignoring women entirely. Men forged across the mountains, men blazed new trails, and men braved hazards of the overland trek West. Yet as many as eight hundred thousand women took part in the Western migration.

Women witnessed and participated in all aspects of life in the West. Their contributions and hard work are documented in letters, diaries, and journals. They wrote about their daily lives, the hazards they encountered, and the journey west. On the Western frontier, men and women had to work together to clear land, build houses, and work in the fields. Women had to become self-sufficient, assume new roles, and undertake new tasks, none of which belonged to the nineteenth-century ideal of what women were supposed to do or be.

Pioneers moving west endured miseries of every sort. Though they had pictured bright futures, the ordeal of getting to their destinations was dangerous and exhausting. Roadways, no more than mere trails, were difficult or nonexistent. Bone-wrenching weariness was a daily fact of life. Yet the pioneers kept going and along the way summoned up determination and courage.

While some families bought steamboat passage to the Missouri River for their departure point, many more piled everything into a wagon and began the overland trek from the east. Emigrants consulted geographies and school texts, travel accounts, guidebooks, and newspapers and magazines for descriptions of the Western country and the best routes for getting there.

The principal route was the Oregon Trail, beginning in Independence, Missouri, and ending in the Northwest. The main route to the Southwest was the Santa Fe Trail, which linked up with two routes to southern California, the Gila Trail and the Old Spanish Trail.

The *Madonna of the Trail* project began in 1909 when a group of Missouri women decided that the Santa Fe Trail should be marked. The National Society of the Daughters of the American Revolution (DAR) joined the group in 1911, when the Missouri chapter appointed an Old Trails Commission to establish a national memorial highway across the continent. In 1912 the National Old Trails Road Association was established to assist the DAR in marking trails and to encourage construction of a national memorial highway from coast to coast. World War I interrupted activities, which resumed in 1921. In 1924 Judge Harry S. Truman (later the thirty-third president of the United States), of Independence, Missouri, became president of the association.

Mrs. John Trigg Moss, of St. Louis, chairwoman of the Old Trails Committee of the National Society DAR, conceived the idea of markers to be placed on the trails as a memorial to pioneer motherhood. (Early suggestions to mark the roads were tin signs every mile across the continent [3,095 in all]. Kansas in 1906 had already placed ninety-six granite markers across the state on the Santa Fe Trail.)

In the 1920s the DAR installed one copy of the *Madonna of the Trail* in each of twelve states through which pioneers passed on the National Old Trails Road. The road is not a single highway but an aggregate of Indian trails, colonial pikes, military roads of the Revolutionary period, post roads, and stagecoach and covered wagon trails — an ocean-to-ocean route tracing the main artery of Western travel.

The *Madonna of the Trail* monument at Wheeling, West Virginia, marks the National Highway (now U.S. 40).

FACT FILE

MADONNA OF THE TRAIL
Twelve identical statues with unique inscriptions
Dedicated on different dates in 1928 and 1929

ARTIST
August Leimbach (1882–1965)

MEDIUM
Algonite stone (a poured composite with Missouri granite as the main aggregate)

DIMENSIONS
Figure 304.8 cm (10 feet) high
Base 182.9 cm (6 feet) high, 106.7 cm (3½ feet) wide
Foundation 61 cm (2 feet) above ground

COST
$1,000 each statue

FUNDING SOURCE
National Society Daughters of the American Revolution (DAR) with contributions from all state DAR societies. The National Old Trails Road Association shared expenses incurred in making decisions about where monuments would be erected. Local DAR chapters raised money to pay shipping and installation charges.

LOCATION
Twelve states through which pioneers passed on historic overland trails and roads

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LOOKING AT THE SCULPTURE

To the honor and glory of the great motherhood of the past I stand.... a sacred shrine. May all who pass within the shadow of my form, pause awhile, and understand the faith, the ideals, and the real inner beauty of soul of these mothers of old, as they passed down the great homing trail of the nation.

MRS. JOHN TRIGG MOSS
originator of the Madonna monuments

A tall woman of stately bearing presses forward with an air of purpose. She has a strong face and wears a plain dress of homespun and a neatly tied sunbonnet. She appears to be a sturdy, work-hardened woman with a determined attitude. Cradling a baby in her left arm, with her right hand she holds the barrel of a rifle, its stock at her feet. A young son clutches at her long skirt as she strides ahead in heavy boots. At the woman's feet is a bush of thistle, symbolizing the thick underbrush of the wilderness.

The statue is constructed of Algonite stone, a composite of crushed granite, stone, marble, cement, and screenings of lead ore, with a warm pink color coming from the Missouri granite.

The sculptor, August Leimbach (1882–1965), described the image as portraying a narrative: "The pioneer mother with her two children was waiting for the father at her block-house in the wild West, for the father did not come home as he had promised. She, believing him to be in danger, put her little child in a blanket, grasped the gun and with the boy ran out in the field to look for the father."

Leimbach was proposed as the sculptor by the head of a stone manufacturing firm that had been awarded the contract for making the *Madonna of the Trail*. The artist had to complete the design in three days. A few days afterward, he was asked to send the model to Washington, and just days later the DAR accepted his design. Leimbach later remarked, "I doubt if any other sculptor ever created a design and had it accepted in such a short time."

Copies of the *Madonna* statues were placed as markers on sites commemorating local historic events along the National Old Trails Road. The route crosses twelve states and combines the following old trails:

1. **Braddock's or Washington's Road** begins at Bethesda, Maryland, and continues to south of Pittsburgh, Pennsylvania, connecting the Potomac River at Cumberland, Maryland, with the Monongahela River at Turtle Creek, south of Pittsburgh. It was built in 1755 by Major General Edward Braddock for his march to Fort Duquesne in the French and Indian War.

2. **National (or Cumberland) Road**, begun in 1806, was the nation's first great highway. The only highway ever built directly by the federal government, it linked the East Coast with the Mississippi Valley. Beginning at Cumberland, Maryland, and running through Pennsylvania and what is now West Virginia, Ohio, Indiana, and Illinois, the route connected capitals of the emerging states — Columbus, Ohio; Indianapolis,

The *Madonna of the Trail* monument at Bethesda, Maryland, commemorates the eastern terminus of the Cumberland Road.

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Indiana; and Vandalia, capital of Illinois between 1820 and 1839 and the end of the road. The highway lives on today as U.S. Route 40 or 40 Alt. Interstate 70 generally parallels the route and in some places supersedes it.

3. **Boone's Lick Road** began at St. Louis and continued to Old Franklin, Missouri, where the Santa Fe Trail began.

4. From Old Franklin, Missouri, the **Santa Fe Trail** continued down through Kansas, skirting the Colorado Rockies and ending at Santa Fe, New Mexico, where it connected with Mexico's *El Camino Real* and routes to California.

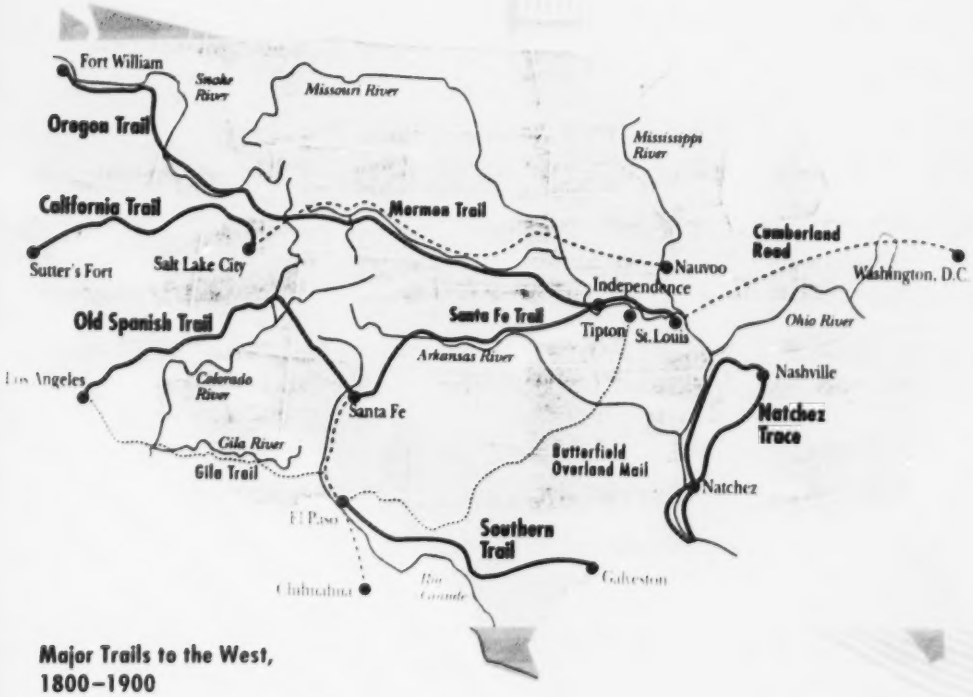
5. The **Old Spanish Trail** commenced at Santa Fe and wound through Arizona and Nevada into California and on to the Pacific Ocean.

On all twelve monuments, the same inscription appears on the front and back panels. On the front is: "The Madonna of the Trail/ Memorial to the/ Pioneer Mothers of the/ Covered Wagon Days." Carved on the back are the words, "Old Trails National Road." Side panels are inscribed with twenty-five words describing actions taking place at the particular site. Altogether, inscriptions on the twelve monuments outline a major portion of United States history.

Glossary

Madonna (literally, "my lady" in Italian), the Virgin Mary, mother of Jesus.

pioneer, an innovator or someone who ventures into unexplored or unclaimed territory to settle there.



Major Trails to the West, 1800–1900

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THINKING CRITICALLY

1. "Madonna" refers to the Virgin Mary, mother of Jesus. In medieval and Renaissance art, the Madonna was depicted as a youthful mother holding and adoring her baby. Why do you think Leimbach's statue was entitled *Madonna of the Trail?* Is the title appropriate?

2. One stereotype of pioneer women is that of the "Gentle Tamer," a woman somewhat self-sufficient but fearful, who had to be protected from danger. How does or does not Leimbach's statue convey that image?

3. What skills would have been most useful in life on the frontier? What character traits most desirable? How does the *Madonna of the Trail* express characteristics discussed?

4. What rights do women have today that nineteenth-century women did not have? What kind of monument would honor contemporary mothers? How would it resemble or differ from the *Madonna of the Trail?*

5. If the Madonna were constructed of brightly colored fiberglass, as used in Luis Jiménez's *Vaquero,* how would the glossy finish and bright colors change the overall expression?

PROJECTS

1. Working in teams, identify and report on one woman whose contributions, in your opinion, were important in the historical development of your town. Discuss how a public memorial would commemorate this woman.

2. Write a travel diary or journal account covering ten days during your family's overland move from east to west in the years between 1840 and 1915. Choose a family role and discuss your experiences, addressing the following concerns:

- Select a one-year period between 1840 and 1915.
- Name the city from which you left and your destination, describing the route taken and comparing and contrasting Western with Eastern scenery.
- Discuss the mode of travel and clothes and equipment taken by your family. How long will the journey take? How many miles are covered each day?
- Describe experiences on the journey, people you meet, difficulties encountered, and pleasures experienced.

3. Literary stereotypes of the Western woman vary from the refined lady unable to adjust to the frontier way of life, the weary and forlorn frontier wife, the sturdy helpmate and civilizer, or the "bad" woman. Moreover, African-American and Native American women were rarely seen as frontierswomen until recently. Collect advertisements in newspapers and magazines that present contemporary stereotypes of women, and write an article for the magazine supplement to your Sunday newspaper, contrasting present-day stereotypes with the reality of women's lives today.

4. In an essay of no more than seven paragraphs, discuss what it means to be a pioneer, identify two women who are pioneers today, and explain why they can be considered pioneers.

5. Tape-record an interview with a woman over age sixty-five (family member, neighbor, or acquaintance) about her experiences as a woman. Make an outline listing your findings, and present an oral report.

6. Draw a map showing historic local trails or routes between your house and school or other places you visit, such as a friend's house (for a useful guide, see Pam Beasant and Alastair Smith, *How to Draw Maps and Charts* [London: Usborne Publishing Ltd, 1993]). Describe or design appropriate markers for the routes.

7. Write twenty-five-word inscriptions for hypothetical markers of three historic sites in your town.

8. Working in groups, investigate one space route taken by astronauts. Prepare oral reports on how you would mark the route and what purpose the markers would serve.

9. The vast amount of information available today through computers has been compared to "pioneering" the "electronic frontier." Imagine that you need to convince an elementary or high school audience that the analogy is or is not appropriate, and prepare a short speech for that purpose.

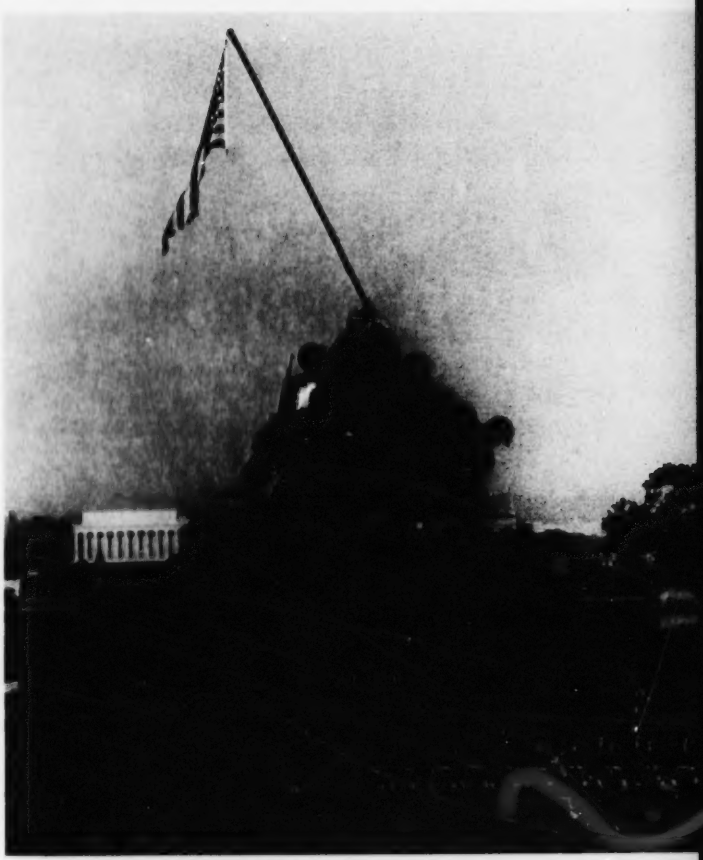
Lesson 5

WORLD WAR II: Iwo Jima Memorial

War broke out in Europe on 1 September 1939, but the United States entered the war only after Japan's attack on Pearl Harbor on 7 December 1941. War in the Pacific required strategies very different from those of the European campaign. The Japanese had fortified archipelagos in the Pacific, extending thousands of miles from the homeland and constituting a far-flung perimeter of defense. To launch an attack on the Japanese homeland, the United States targeted first the outer perimeter — the Solomon Islands (Guadalcanal), the Gilbert Islands, and the Marshalls — and then the inner perimeter — the Marianas (Guam), the Bonin Islands (Iwo Jima), and the Ryukyus (Okinawa, just a hundred miles from the Japanese coast).

The American amphibious assault on Iwo Jima began on 19 February 1945. United States Marines plunged ashore for hand-to-hand combat with the Japanese, but they were trapped on the sand, with no place to hide from gunfire raking the beach. Much of the hostile fire came from Mount Suribachi, which commanded a view of two-thirds of the island. An extinct volcanic crater, Suribachi had an extensive underground network of fortifications built by the Japanese.

Four days after the initial assault on Iwo, almost five thousand Americans had been killed or wounded. Morale was a problem, and some dramatic symbol was needed to rally the troops. On the morning of the fifth day (23 February), following an order that the first unit to reach the top of Mount Suribachi should raise the Stars and Stripes, a forty-man patrol climbed Suribachi and hoisted the American flag atop a pole devised from a section of drainage pipe. Though the flag was small, it was visible down below. Men on the beaches shouted and cheered, and boats sounded their horns.



Iwo Jima Memorial by Felix de Weldon.

Glossary

archipelago (ARE kuh PELL uh go) (pl. -s, -es), an island group, any large body of water with many islands.

Bonin Islands (BOW nin) (*Ogasawara Jima* for the Japanese), chain of islands in the north Pacific southeast of Japan, under U.S. administration and uninhabited since World War II.

Iwo Jima (EE woe JEE mah), one of the three Volcano Islands in the Bonin chain. The island is named for its sulphur deposits (Iwo means "sulphur"). Before World War II, the island's small number of residents worked in a sulphur refinery.

metaphor, comparison between two basically unlike things; for example, "Juliet is the sun." from Shakespeare.

motif (mow TEEF), thematic element in an artistic work.

patina (PAT uh nah, puh TEEN uh), the surface coloration of a sculpture, produced by chemicals or by the environment.

Ryukyu Islands (ree OO kyoo), chain of fifty-five islands in the west Pacific between Japan and Formosa. Islands south of 28° north latitude are under U.S. administration; islands north of 28° were returned to Japan.

Solomon Islands, double row of high, continental islands formed from the exposed peaks of the submerged mountain range extending from New Guinea to New Zealand (Guadalcanal is the largest).

Several hours after the flag was raised, the battalion commander decided that a bigger flag was needed. A second patrol — with different men — then climbed Suribachi to hoist a larger flag, which they raised as the first flag was lowered.

Combat photographers documented both flag raisings. Lou Lowery, photographer for *Leatherneck*, the U.S. Marine magazine, photographed a moment-by-moment account of the first event. Joe Rosenthal, an Associated Press photographer, captured the second flag raising. Rosenthal's photograph appeared in newspapers just days later and became an overnight sensation, winning a Pulitzer Prize for photography on 7 May 1945 — less than three months from the day it was taken. The photograph has been reproduced more than any other of the war.

Felix de Weldon (born 1907), a member of the Navy's artists' corps in 1945, produced his original three-foot wax model for the Iwo Jima Memorial after seeing a wire service copy of Joe Rosenthal's photograph, transmitted on the day it was taken. Working day and night and using materials at hand — floor wax and sealing wax melted and combined — de Weldon completed the model in three days.

Almost a literal transcription of Rosenthal's photograph, the Iwo Jima Memorial has become a popular, highly visible image. Despite repeated criticism of the sculpture's heroic realism, the six soldiers struggling to achieve a single end are viewed by many as celebrating American patriotism and symbolizing national unity of purpose.

The first flag raising at Iwo Jima on 23 February 1945 photographed by Lou Lowery.

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The sculptor, Felix de Weldon, and the three Iwo Jima survivors who modeled for the Memorial.

LOOKING AT THE SCULPTURE

The World War II photograph of Iwo Jima... draws its power from the symbols of the American community: the barn raisings, quilting bees, the all for one and one for all. The photograph is memorable not only because of its taut graphic composition but because it is, in the words of historian Paul Fussell, "so successful an emblem of the common will triumphant."

SUSAN D. MOELLER

In one of the best-known monuments of any war, six men are hoisting an American flag. Tightly bunched together in various poses, they struggle to anchor the tall flagpole in a rocky expanse, straining every muscle to secure the pole and raise the flag aloft.

The sculpture's impact relies on enormous size (figures are six times life-size) and highly realistic elements. Its patina is tinted to resemble the green of Marine fatigues, and a real American flag is anchored to the bronze pole. Although the men's faces appear to be generalized, bearing few signs of individuality, the sculptor made portrait busts of three men from life. These survivors of the Iwo Jima battle posed a second time so that the sculptor could correct the final version.

To heighten the sense of realism, the monument's irregular octagonal base is faced with Swedish black granite to simulate the volcanic rock of Mount Suribachi and the black sands of Iwo Jima. Centered on the base's east side are the words: "In honor and memory / Of the men of the United States Marine Corps / Who have given / Their lives to their country / Since 10 November 1775." Names of all Marine Corps engagements since 1775 appear in inscriptions encircling the upper limits of the base. A large wreath on the west side holds Admiral Chester W. Nimitz's tribute to Iwo Jima soldiers, "Uncommon valor was a common virtue." Flanking the wreath are names of the sculptor and photographer: "Felix W. de Weldon / Sculp. 1945–1954," on the left, and "Joseph Rosenthal / Photographer / February 23, 1945," on the right.

FACT FILE

UNITED STATES MARINE CORPS WAR MEMORIAL (POPULARLY CALLED THE IWO JIMA MEMORIAL)
Dedicated
10 November 1954

SCULPTOR
Felix de Weldon
(born 1907)

MEDIUM
Figures, bronze; base, Swedish black granite

DIMENSIONS
23.76 meters (78 feet) high

COST
$850,000

FUNDING SOURCE
Private contributions. Individual Marines contributed most of the funds.

LOCATION
Arlington, Virginia (just outside Washington, D.C.): In a park off North Meade Street, north of Arlington Cemetery

The Pacific battleground in World War II.

THINKING CRITICALLY

1. The Iwo Jima Memorial became a popular icon for many American people. How does it reflect the values of Americans in the 1950s? In the 1990s?

2. Detractors of the Memorial point to its focus on one branch of the military and, more serious in their view, to its celebration of an event that was not the "real" one. What is your opinion of these criticisms?

3. Debates over memorials to wars raise questions about attitudes toward war and the appropriate form a memorial should take. Should memorials honor only the dead? Or should they honor all veterans, both dead and living? Should they emphasize triumph, or should they be conciliatory, emphasizing the costs of war and the recovery of peace? Should they take the traditional form of architecture and sculpture, or should they be functional structures such as parks, swimming pools, playgrounds, or community centers? Should war memorials take a stand for or against the cause for which a war is waged?

4. Compare and contrast the photographs of Joe Rosenthal and Lou Lowery. As an expression of patriotic sentiment, how do the photographs differ? What devices create the overall mood of each photo? What is this mood? In your opinion, would each photo translate well into a sculptural medium? Why or why not?

5. Japan's navy and air force were crippled by June 1945, and some historians argue that Japan was moving in the direction of peace. The United States dropped the atomic bomb on Hiroshima (6 August 1945) and Nagasaki (9 August 1945). Almost 140,000 people died instantly in Hiroshima, and another sixty thousand to seventy thousand in Nagasaki. (The Japanese surrendered on 2 September 1945.) In your judgment, would it be appropriate to erect a monument in the United States commemorating the bombings or the victims? Why or why not?

PROJECTS

1. Experiences of Randall Jarrell (1914–1965) in World War II provided the material for poems in *Losses* (1948). Write an essay contrasting Jarrell's attitude toward the war with that expressed by the Iwo Jima Memorial. What kind of memorial would express Jarrell's central theme and his attitude toward war? Create a chart, listing details from the poems next to pictorial symbols or images conveying similar ideas.

2. Because of press coverage, Iwo Jima became the best-known battle of the war in the Pacific. The numbers of dead and wounded were staggering. Among the 25,992 American casualties, 6,775 died. An estimated twenty-two thousand Japanese died, many buried alive in their underground fortifications. On 19 February 1985 — the fortieth anniversary of the battle — Japanese and American survivors returned to the island to dedicate a monument marking the coming together of former enemies. Imagine that you were selected as the sculptor of that monument, and write a paragraph describing the design you would have created.

3. Working in groups to organize an exhibit, collect copies of photographs taken during one American war. Include scenes of combat as well as portraits of soldiers. Group members should make oral presentations answering the following questions:

- Are troops at a distance or close-up?
- How would you describe the landscape?
- What is the image of the wounded? Are faces and identifying features concealed?
- How are "enemy" forces depicted?
- What are the motifs and metaphors employed by the photographers?

After all presentations are made, participants should analyze how photographic coverage differed in each war and explain why that is the case.

4. Under public pressure to name the soldiers depicted on the Memorial, the Marine Corps made efforts to identify them. When Americans learned the diverse identities of the individuals — a Pima Indian, a son of immigrants, and men from the Midwest as well as the East, they viewed the image as even more representative of the nation. The unfortunate consequence was that the men who raised the first flag were ignored while the men of the second flag raising became heroes in the American imagination. Suppose you had been asked to attend a veterans' meeting to discuss how this regrettable situation might have been avoided, and prepare a ten-minute speech for that purpose.

5. Research local or regional monuments commemorating veterans of two different wars. Analyze how the memorials commemorate war efforts. What are symbolic references? Do their sites have symbolic significance? How were monuments funded? Was there controversy about the subject matter? How was the community involved in decisions about the memorials? For monuments to recent wars, interview veterans to discover their reaction to the commemoration. Do the monuments show any changes in the opinion of Americans about war?

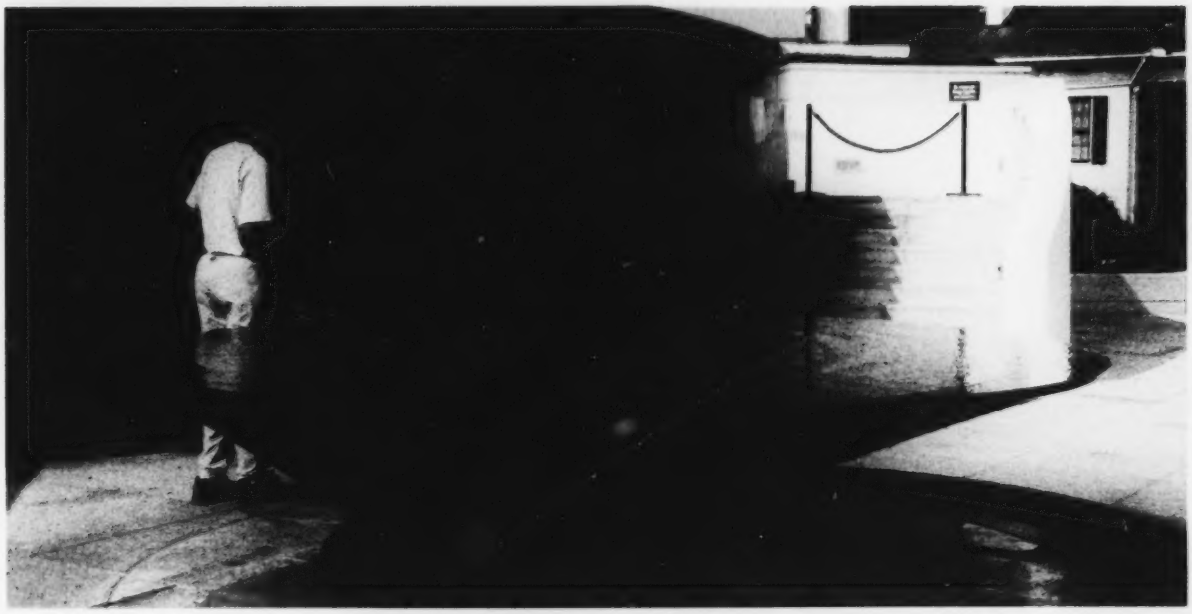
6. As a group project, prepare a videotape about a local war memorial. Film interviews with local citizens (including veterans, if possible) discussing their reactions to the memorial.

7. Individually or in groups, identify and analyze memorials to Japanese Americans interned in the United States during World War II. (Some examples are found at the former sites of the Gila River Relocation Center, Arizona, and the Rohwer Relocation Center, Arkansas.) Prepare written or oral reports summarizing how the memorials reflect the experiences and feelings of the people interned.

BEST COPY AVAILABLE

Lesson 6

CIVIL RIGHTS MOVEMENT: Civil Rights Memorial



Civil Rights Memorial by Maya Lin.

On 17 May 1954, in *Brown v. Board of Education of Topeka*, the United States Supreme Court unanimously ruled that racial segregation in public elementary and secondary schools violated the equal protection clause of the Fourteenth Amendment and was therefore unconstitutional. In 1955 the Supreme Court ordered that desegregation of public schools begin "with all deliberate speed." Since that time, the federal courts have battled with school districts to enforce desegregation orders. The *Brown* decision also provided the impetus and moral foundation for challenges to segregation in all aspects of American life.

In Montgomery, Alabama, a few blocks from the first "White House" of the Confederacy and the church where Martin Luther King, Jr., preached, the Civil Rights Memorial stands at the entrance to The Southern Poverty Law Center. The plaza was designed as a contemplative area — a place to remember the civil rights movement, to honor those killed during the struggle between 1954 and 1968, to appreciate how far the country has come in its quest for equality, and to consider how far it has to go. The Center asked Maya Ying Lin (born 1959) to create this first memorial to the American civil rights movement after she had completed the Vietnam Veterans Memorial in Washington, D.C.

LOOKING AT THE SCULPTURE

A large, curved wall is the backdrop for a circular table. Water flows steadily over the black granite wall and table. On the wall are inscribed the biblical words that Martin Luther King, Jr., often quoted: "We will not be satisfied *until justice rolls down like waters and righteousness like a mighty stream*" (from Amos 5:24, "But let judgment run down as waters, and righteousness as a mighty stream"). In front of the wall, the table records names of people killed and chronicles the history of the civil rights movement in lines radiating like the hands of a clock. Water emerges from the table's center and flows evenly across the top. The water's coolness is a respite from the Southern heat, and its sound gives the plaza a tranquil, soothing character. Visitors can touch the words and see themselves in the water.

The people identified on the table include people targeted for death because of their civil rights activities; random victims of vigilantes determined to halt the movement; and those who, in the sacrifice of their own lives, brought a new awareness of the civil rights struggle to people all over the world.

Among the forty names is that of Medgar Evers. The black director of the National Association for the Advancement of Colored People (NAACP) operations in Mississippi, Evers was leading a campaign for integration in Jackson, Mississippi, when a sniper shot and killed him in June 1963 at his home. A charter member of the White Citizens Council boasted of killing Evers to friends and was an avowed white supremacist. He was tried twice in 1964 for Evers' murder, but the all-male, all-white juries deadlocked and failed to reach verdicts. In a third trial in 1994, a racially mixed jury — eight blacks and four whites — found the defendant guilty of murdering Evers.

Interspersed with the victims' names, in chronological order, are events that profoundly influenced, and laws that reflected, the struggle for civil rights in the United States. Moving around the table, viewers can reconstruct the history of the civil rights movement.

Inscriptions begin:

1954 17 MAY
Supreme Court outlaws school segregation in Brown vs. Board of Education

1955 1 DECEMBER
Rosa Parks arrested for refusing to give up her seat on [a] bus to a white man. Montgomery, Alabama

Visitors to the Civil Rights Memorial read the inscriptions encircling the black granite table.

1955 5 DECEMBER
Montgomery bus boycott begins

1956 13 NOVEMBER
Supreme Court bans segregated seating on Montgomery buses

1957 29 AUGUST
Congress passes first Civil Rights Act since Reconstruction

1957 24 SEPTEMBER
President Eisenhower orders federal troops to enforce school desegregation. Little Rock, Arkansas

In December 1955 Rosa Parks, a black woman, was arrested in Montgomery, Alabama, for refusing to give up her bus seat to a white man. Montgomery's black community, under the leadership of Martin Luther King, Jr.,

FACT FILE

CIVIL RIGHTS MEMORIAL
Dedicated 1992

ARTIST
Maya Ying Lin (born 1959)

MEDIUM
Canadian black granite

DIMENSIONS
Table above ground: 82.55 cm (32½ inches) high, 365.76 cm (12 feet) diameter
Wall: 304.8 cm (10 feet) high, 11.9 meters (39 feet 2 inches) wide, 238.8 cm (7 feet 10 inches) deep

FUNDING SOURCE
The Southern Poverty Law Center

LOCATION
Montgomery, Alabama: In front of The Southern Poverty Law Center, 400 Washington Avenue

organized a successful bus boycott. In November 1956 the Supreme Court declared segregated seating in local transportation unconstitutional. Influenced by the *Brown* decision and by the increasing activism of blacks, Congress passed the Civil Rights Act of 1957 to ensure equal voting rights and the Civil Rights Act of 1960 to assist blacks in registering and voting.

Inscriptions continue:

1960 1 FEBRUARY
Black students stage sit-in at "whites only" lunch counter, Greensboro, North Carolina

1960 5 DECEMBER
Supreme Court outlaws segregation in bus terminals

1961 14 MAY
Freedom riders attacked in Alabama while testing compliance with bus desegregation laws

1962 1 APRIL
Civil rights groups join forces to launch voter registration drive

1962 30 SEPTEMBER
Riots erupt when James Meredith, a black student, enrolls at Ole Miss [University of Mississippi]

Early in 1960, black college students began to defy racial segregation, basing their protests on the principles of nonviolent resistance expounded by Martin Luther King, Jr., during the successful Montgomery bus boycott. Begun in Greensboro, North Carolina, on 1 February 1960, sit-ins spread throughout the South. In April 1960 the Student Non-Violent Coordinating Committee (SNCC) was formed to coordinate efforts of sit-in demonstrators.

In May 1961 the Congress of Racial Equality (CORE) began a campaign against segregated bus facilities in the South. An integrated group known as the "Freedom Riders" traveled by bus from Washington, D.C., headed to New Orleans, to ensure that integration orders were being observed. They were attacked by hostile mobs, with serious incidents in Alabama. More "Freedom Riders" took buses through the South. In September 1961 the Interstate Commerce Commission, responding to a Justice Department request, prohibited segregation on buses and in terminals used in interstate commerce. Railways and airlines desegregated their facilities not long afterward.

The table of the Civil Rights Memorial is low, enabling most viewers to touch the inscriptions and feel the water.

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***Police Dogs*, 1993, steel, 243.8 cm (8 feet) high, 487.68 cm (16 feet) wide, 304.8 cm (10 feet) long, by James Drake (born 1946). Drake's welded steel sculpture in Kelly Ingram Park, Birmingham, Alabama, depicts the police dogs used to attack civil rights demonstrators.**

Inscriptions continue:

1963 3 MAY
Birmingham police attack marching children with dogs and firehoses

1963 11 JUNE
Alabama governor stands in school house door to stop university integration

1963 28 AUGUST
250,000 Americans march on Washington for civil rights

1964 23 JANUARY
Poll tax outlawed in federal elections

1964 20 JUNE
Freedom summer brings 1,000 young civil rights volunteers to Mississippi

1964 2 JULY
President Johnson signs Civil Rights Act of 1964

1965 7 MARCH
State troopers beat back marchers at Edmund Pettus Bridge, Selma, Alabama

1965 25 MARCH
Civil rights march from Selma to Montgomery completed

1965 9 JULY
Congress passes Voting Rights Act of 1965

1967 2 OCTOBER
Thurgood Marshall sworn in as first black Supreme Court Justice

Blacks increased their demands in 1963, holding mass demonstrations throughout the South. When Martin Luther King, Jr., came to Birmingham, Alabama, in 1963 to lead anti-segregation boycotts and mass marches, Police Commissioner Eugene "Bull" Connor ordered his officers to respond with force. The demonstrators were struck with police clubs, bitten by dogs, and knocked down by "torrents of water strong enough to rip bark from trees." Hundreds were arrested, including King. While in jail, he responded to white ministers who urged him to be more patient by writing his well-known "Letter from Birmingham City Jail."

On 3 May 1963 thousands of school children were allowed to march with the other civil rights demonstrators. The children walked bravely through the police dogs and firehoses and were arrested. Jailing of children horrified Americans and President John F. Kennedy. Federal mediators dispatched to Birmingham worked out a settlement between King's forces and the city's business community. The victory in Birmingham fueled the civil rights movement, and reform activities spread throughout the United States. On 11 June 1963 President Kennedy delivered a strong statement in support of civil rights and only days later sent a civil rights bill to Congress.

Three months later, a dynamite explosion killed four Sunday School students at Birmingham's Sixteenth Street Baptist Church. The bombing and President Kennedy's assassination on 22 November 1963 increased public support for comprehensive civil rights legislation. The following summer, Congress passed the 1964 Civil Rights Act, which outlawed segregation in public accommodations and ensured the end of Birmingham-style segregation.

The problem of voting rights was addressed a year later on 9 July 1965, when Congress passed the Voting Rights Act. The bill outlawed obstacles to black voting and authorized federal officials to enforce fair voting practices. All over the South, thousands of blacks registered to vote the next year. The effect was dramatic. "In 1952, a million southern blacks (20 percent of those eligible) [had] registered to vote. In 1964 the number was 2 million — 40 percent. By 1968, it was 3 million, 60 percent — the same percentage as white voters."[1]

[1] Howard Zinn, *A People's History of the United States* (New York: HarperPerennial, 1980), 448.

THINKING CRITICALLY

1. In your judgment, can the Memorial influence the public's attitude toward the civil rights movement? How or how not?

2. Compare Maya Lin's Civil Rights Memorial with figurative monuments to the civil rights movement, for example, James Drake's three welded steel sculptures at the Kelly Ingram Park in Birmingham, Alabama, depicting the fire hosing of marchers, the fierce attack dogs used by Birmingham police, and the children's march, all recalling experiences of demonstrators in the 1963 Birmingham civil rights campaign. Which work would be more effective in influencing the public's attitude? Why?

3. In what ways does the Memorial reveal that the civil rights movement relied on nonviolent means of protest (sit-ins, boycotts, marches, speeches, letters, petitions, lawsuits, and so forth)?

4. What assumptions or values are behind the Memorial's choice of events? Do they give a balanced view of the civil rights struggle? Are there events you would have included or deleted?

5. Within ten years after the 1954 Supreme Court ruling that racial segregation must end, most public schools had accomplished desegregation and many others were under federal court orders to desegregate. What type of memorial would celebrate that achievement?

6. In your judgment, what groups in American society today are oppressed or deprived of rights? What kind of art project do you think would be the best way to influence Americans to correct the wrongs?

PROJECTS

1. Read *To Kill a Mockingbird* (1960), the novel by Harper Lee (born 1926), set in the fictional town of Maycomb, Alabama, and representing a microcosm of American society in the 1930s. Write an essay, discussing how the novel reveals prejudice (race, class, and sex). Analyze the presence of injustice in the novel, considering how race enters into decisions in the courtroom where, in theory at least, everyone should get a fair trial. Compare events highlighted by the Civil Rights Memorial, analyzing the extent to which the legal system (laws and their enforcement) promoted justice during the period between 1954 and 1968.

2. Assign one event on the Civil Rights Memorial to each participant. Participants should research the event and summarize it on a file card to be shared in a group ceremony.

3. Select one recent instance of injustice in the United States or somewhere else around the world. Using any medium you prefer, design an art project calling attention to the injustice. Will you depict a person, idea, or event? What symbols will you use? How could the work influence the public's attitude?

4. Write a play about one human rights issue. Subjects might include problems encountered by Hispanics, Native Americans, and women to achieve civil rights. Will the play suggest a future plan of action?

5. Construct a time line for important historical events in your community. Interview family members for time lines based on oral histories. Identify at least ten key events and develop an art project incorporating the time line in its design.

Lesson 7

WAR IN SOUTHEAST ASIA: Vietnam Veterans Memorial

Vietnam Veterans Memorial by Maya Lin. View shows the wing pointing to the Washington Monument.

The Vietnam War was this country's longest and most unpopular war, bitterly dividing Americans over the morality of United States involvement, with supporters and critics of the war strongly defending their positions. Many Americans opposed the war because they believed it was unjust. They distrusted the government of South Vietnam, which they saw as a repressive dictatorship, and they argued that United States bombs were destroying the very country Americans wanted to save.

Between 1961 and 1973, more than fifty-eight thousand American soldiers and over a million Vietnamese soldiers lost their lives. Two hundred sixty-five thousand American women served in the military during the war. Ninety percent of the military women were nurses. Eight of them died in military engagements. Nonmilitary women also served, as workers from the Red Cross, the Catholic Relief Service, the USO, the American Friends Service Committee, and journalists. Twenty of the civilians died.

FACT FILE

VIETNAM VETERANS MEMORIAL
Dedicated
13 November 1982

ARCHITECT/SCULPTOR
Maya Ying Lin (born 1959)

MEDIUM
Black polished granite from Bangalore, India

DIMENSIONS
Each of two walls, 75.2 meters (246.75 feet) long; largest panels at the vertex, 307.8 cm (10.1 feet) high

COST
The Vietnam Veterans Memorial Fund raised over $8 million. Lin received a $20,000 prize from which she was required to provide an unspecified sum to compensate the local architects responsible for development of the design and contract drawings.

FUNDING SOURCE
Private contributions

LOCATION
Washington, D.C.: On the Mall between the Lincoln Memorial and the Washington Monument

View of the Vietnam Veterans Memorial looking toward the northwest.

The idea of a memorial to all of the Americans killed in Vietnam came from Jan Scruggs, a rifleman with the army's 199th Light Infantry, who had volunteered to go to Vietnam. Scruggs later was studying psychology in graduate school when he developed the conviction that a memorial "could help veterans and the entire nation recover from the Vietnam experience." Forming the Vietnam Veterans Memorial Fund in 1979 to solicit contributions, Scruggs spearheaded the highly successful campaign.

After Congress passed legislation on 1 July 1980 authorizing a two-acre site near the Lincoln Memorial, a national design competition was held. Design requirements emphasized that the purpose was "to honor the service and memory of the war's dead, its missing, and its veterans — not the war itself." Stressing that the memorial should be "conciliatory, transcending the tragedy of the war," guidelines specified that the design should not be a political statement, defined as "any comment on the rightness, wrongness, or motivation of the U.S. policy in entering, conducting or withdrawing from the war."

An eight-member jury of architects and sculptors judged the 1,421 anonymous entries. The winning design was executed by Maya Ying Lin (born 1959), at the time a twenty-one-year-old student at Yale University.

Criticism of Lin's design led to pressure for the Memorial to include the figure of a soldier as well as the American flag. A panel was formed, composed of two opponents and two supporters of the design. Members reviewed original competition entries incorporating statues, and then asked Frederick Hart (born 1943), a prominent sculptor and member of the team whose entry had ranked third in the competition, to create a work that would be placed some distance from the Memorial. Hart's figurative sculpture was added to the site in 1984. A flagpole also was added.

A third monument was placed at the site in 1993. Honoring the service of women in Vietnam, the sculpture by Glenna Goodacre (born 1939) resulted from efforts of the Vietnam Women's Memorial Project (VWMP), founded by a former army nurse, Diane Carlson Evans. Evans began the campaign for a sculpture commemorating military women who served in Vietnam after she saw Hart's statue.

LOOKING AT THE SCULPTURE

We do not seek to make any statement about the correctness of the war. Rather, by honoring those who sacrificed, we hope to provide a symbol of national unity and reconciliation.

JAN SCRUGGS

The monument consists of two polished black granite walls set into the ground and meeting at an obtuse angle so that they form a V shape. One wing points to the Washington Monument, and the other to the Lincoln Memorial. Each wing has four blank panels at the end and seventy inscribed panels. The wings combined (together referred to as "the Wall") hold 140 panels inscribed with names of the almost sixty thousand Americans killed or missing in action in the Vietnam War. The highest panels have 137 lines of names; the shortest panels hold just one line. Paralleling the Wall is a path for viewers, who can touch the names. Walking past the thousands of names, viewers are brought to a concrete realization of the many who died.

Describing her intentions, Maya Lin said, "Many earlier war memorials were propagandized statements about the victor, the issues, the politics, and not about the people who served and died. I felt a memorial should be honest about the reality of war and be for the people who gave their lives. For a strong and sobering feeling, it should carry their names. I didn't want a static object that people would just look at, but something they could relate to as on a journey, or passage, that would bring each to his own conclusions.... I wanted to work with the land and not dominate it. I had an impulse to cut open the earth... an initial violence that in time would heal. The grass would grow back, but the cut would remain, a pure, flat surface, like a geode when you cut into it and polish the edge. I didn't visualize heavy physical objects implanted in the earth; instead it was as if the black-brown earth were polished and made into an interface between the sunny world and the quiet, dark world beyond, that we can't enter."

Lin cited one monument in particular that influenced her design — the memorial (1927–32) located at Thiepval, Somme, France, designed by the English architect Sir Edwin Lutyens (1869–1944) for the Imperial War Graves Commission, to commemorate the men who disappeared (those whose bodies were never found) in the battles of the Somme between July 1915 and March 1918. Walls of the memorial's large arch and interlocking tunnels are inscribed with over seventy-three thousand names. Lin described the Thiepval arch as a "journey from violence to serenity."

Glossary

geode (JEE ode), small, hollow rock with crystals lining the inside wall.

obtuse angle (ub TOOS), angle greater than 90° but less than 180°.

Somme (som), river in northern France flowing to the English Channel; site of battles in World Wars I and II.

vertex (VUHR tex), point at which the sides of an angle intersect.

Though she followed competition guidelines, the artist as well as her design became the subject of bitter debate and argument. Critics objected to her youth, her gender, and the fact that she is Chinese American. They interpreted her design as an attack on American involvement in Vietnam, calling it "a black gash of shame," "a grave marker buried in the Mall," "a degrading ditch," and so forth. The monument's color became a heated issue. Lin specified black granite in part because it is reflective, and she explained that the color was "a peaceful way of looking into infinity." At a meeting called to discuss possible design changes, General George B. Price, an African American, responded to repeated criticisms of the monument's color, "Black is not a color of shame.... Color meant nothing on the battlefields of Korea and Vietnam.... Color should mean nothing now."

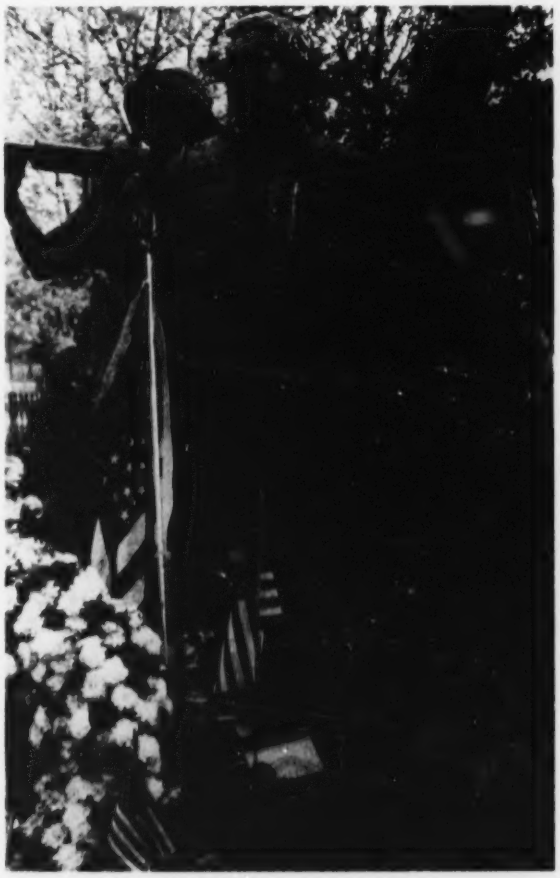
Criticism that Lin's original design omitted any reference to Vietnam led to two inscriptions added at the vertex of the two wings. At the top of the east wing, adjacent to the date 1959, the text reads: "In honor of the men and women of the armed forces of the United States who served in the Vietnam War. The names of those who gave their lives and those who remain missing are inscribed in the order they were taken from us." At the bottom of the west wing, adjacent to the date 1975, are the words: "Our nation honors the courage, sacrifice and devotion to duty and country of its Vietnam veterans. This memorial was built with private contributions from the American people. November 11, 1982."

Some critics disparaged the artist's chronological schema. Lin explained, "I wanted the names arranged chronologically from the first death to the last. You don't die alphabetically. That way the memorial becomes a journey ... it becomes a sequence in time. The veteran could see his friends at a moment in time ... he could go to the wall and find the friends who were with him in battle."

Three Servicemen

The portrayal of the figures is consistent with history. They wear the uniform and carry the equipment of war; they are young. The contrast between the innocence of their youth and the weapons of war underscores the poignancy of their sacrifice. There is about them the physical contact and sense of unity that bespeaks the bonds of love and sacrifices that are the nature of men at war. And yet they are each alone. Their strength and their vulnerability are both evident. Their true heroism lies in these bonds of loyalty in the face of their aloneness and their vulnerability.

FREDERICK HART



Three Servicemen by Frederick Hart. The National Park Service collects and preserves memorabilia left at the base.

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Sculptor Frederick Hart wanted the servicemen to look as if they had just endured combat or were just coming back from a patrol.

Located in an entrance plaza approximately 36.5 meters (120 feet) from the Wall, the sculpture depicts three men in combat gear arranged in a close-knit group. Sculptor Frederick Hart said he wanted the men to look as if they had just endured combat or were just coming back from a patrol. Young men with tired faces, they gaze across at the Wall with expressions described as "a thousand-yard stare." Hart watched veterans at the Wall and took the expressions from their faces.

The group represents an ethnic mix: an African American, a white American, and a man who could be Hispanic (one of the models was Hispanic), Slavic, Eastern European, or Near Eastern. The figures are composites, with seven or eight models used for the black soldier alone. Most of the models were young Marines on active duty. To avoid repetition and uniformity, Hart mixed Army and Marine gear, but at the same time he was highly concerned about accurate details.

All the figures are armed. The black soldier carries an M-16, the white soldier wears a .45 caliber pistol, and the third infantryman has an M-60 machine gun on his shoulder. The sculpture meticulously depicts such features as the flak jacket, boonie hat, fatigues, web belt, jungle boots, bottle of insect repellent in the hatband, towel, and empty gas-mask case. One soldier's combat boots, with a dog tag strung through the laces, are based on actual boots lent to the artist by novelist James Webb, a member of the sculpture panel.

FACT FILE

Installed as part of the Vietnam Veterans Memorial:

THREE SERVICEMEN
Dedicated
11 November 1984

SCULPTOR
Frederick Elliot Hart
(born 1943)

MEDIUM
Bronze

DIMENSIONS
ca. 228.6 cm (7 feet) high

COST
Hart received $330,000 from which an unspecified and disputed sum went into casting and overhead.

FUNDING SOURCE
Private contributions

LOCATION
Washington, D.C.:
In an entrance plaza approximately 36.5 meters (120 feet) from the Memorial Wall and facing the Wall

Vietnam Women's Memorial

FACT FILE

Installed as separate monument near the Vietnam Veterans Memorial:

VIETNAM WOMEN'S MEMORIAL
Dedicated
11 November 1993

SCULPTOR
Glenna Goodacre (born 1939)

MEDIUM
Bronze

DIMENSIONS
221 cm (7 feet) high, 264.2 cm (104 inches) wide, 180.3 cm (71 inches) deep

COST
Estimated between $3.5 and $4 million. Fundraising is still in progress.

FUNDING SOURCE
Private contributions

LOCATION
Washington, D.C.: Directly across from the Memorial Wall and 91.4 meters (300 feet) southeast of the Three Servicemen

The first monument in the nation's capital honoring women's military service, the sculpture is located on the grounds near the Wall, 91.4 meters (300 feet) southeast of the Three Servicemen and directly across from the Wall. It depicts three women, one of whom is caring for a wounded male soldier.

Discussing her design, Glenna Goodacre said, "My first concern…was to arrange the four figures in a composition that is interesting from all angles: a true sculpture in the round. The photos from Vietnam often included stacks of sandbags. It seemed natural for a nurse — in a moment of crisis — to be supported by sandbags as she serves as the life-support for a wounded soldier lying across her lap. The standing woman looks up, in search of a med-i-vac helicopter or, perhaps, in search of help from God. The kneeling figure has been called 'the heart and soul' of the piece because so many vets see themselves in her. She stares at an empty helmet, her posture reflecting her despair, frustrations, and all the horrors of war. The soldier's face is half-covered by a bandage, creating an anonymous figure with which veterans can identify. Even though he is wounded, he will live. I want this to be a monument for the living."

Vietnam Women's Memorial by Glenna Goodacre. The sculptor arranged the four figures in a composition to be viewed from all sides.

Because different views on all sides draw visitors to move around the sculpture, a terrace was designed to provide space for adequate viewing and seating. Visitors approach the terrace from the main walkway leading to the Wall and the sculpture of the Three Servicemen. A single entrance leads to the sculpture and provides views of the Wall to visitors leaving the site.

THINKING CRITICALLY

1. What attitude toward war does Maya Lin express in the Memorial Wall? Is it inconsistent with the attitudes expressed by Frederick Hart and Glenna Goodacre in their sculptures? Explain.

2. Why was it important for the Memorial to include names of those who died in the war? Why was it not important to inscribe names of the war dead on the Iwo Jima Memorial? Would you have arranged the names alphabetically? By state? By rank? Why or why not?

3. When asked if the Memorial has a female sensibility, Maya Lin said that it does. Does this seem to be an appropriate characterization? Why or why not?

4. Compare and contrast the Vietnam Veterans Memorial with the Civil Rights Memorial, also designed by Maya Lin. Which elements are similar? Which are different? How do you account for the differences?

5. Compare and contrast figures depicted in the sculptures by Hart and Goodacre with those portrayed by Saint-Gaudens in the Shaw Memorial. Are the figures positioned close together? What are their actions? Movements? Gestures? How prominent are weapons? What feelings are conveyed by the expressions on their faces? How do these elements contribute to the dominant mood of these three statues? Are differences in the mood of these three works explained by the dates they were created, the wars they commemorate, or other reasons?

6. In contrast to the Shaw Memorial, the Vietnam veterans memorials hold no allegorical figures. Why do you think that is the case? If you were asked to design an allegorical monument dedicated to Vietnam veterans, what images would you employ?

7. Do you think the flagpole should have been added to the Memorial? Why or why not?

PROJECTS

1. Divide participants into two teams prepared to debate. One team should argue on behalf of adding the Three Servicemen and the Vietnam Women's Memorial to the site of the Wall. Another team should argue on behalf of leaving the Wall as the single monument it was intended to be. Have participants prepare questions and answers, using specific examples or facts to support their positions.

2. Board members of the Vietnam Women's Memorial Project (VWMP) asked Glenna Goodacre to modify one of her proposed figures, a standing nurse holding a Vietnamese baby, because they thought the reminder of innocent children as war victims would be politically controversial and hinder the statue's approval. Goodacre changed the figure to a kneeling woman looking at an empty helmet. In a composition of no more than four paragraphs, discuss the modification. Do you think that the change was necessary? Why or why not?

3. Tape-record an interview with a Vietnam veteran to get his or her reaction to the Memorial Wall. Prepare an outline, and present an oral report on the interview.

4. In a short essay, discuss whether or not a memorial should commemorate the Persian Gulf War (1991). Support your position.

Lesson 8

RIVER TOWNS: Cincinnati Gateway

Cincinnati Gateway by Andrew Leicester. Brick-faced steel and concrete retaining walls hold the long, horizontal mound in place. At its center, the mound is cut by a passageway in the shape of a canal lock.

Rivers are important factors in a nation's history. Carrying water across valleys, they also serve to transport both people and freight. Where rivers were difficult to navigate or where they did not exist closeby, Americans built canals — channels dug and filled with water, bypassing hazardous points or connecting important waterways to allow passage of people and goods from one place to another. The Erie Canal, completed in 1825, was considered an engineering marvel. From Lake Erie, the canal went across New York State to the Hudson River. Making the port of New York City the major American harbor, the canal inspired the building of many canals in the West, including those in Ohio. Linking interior Ohio to New York, the Atlantic Coast, and also to New Orleans, canals provided markets for agriculture and industry and attracted thousands of immigrants to the state.

47

LOOKING AT THE MONUMENT

I think public space should be scaled to a human being. It should be highly detailed. It should be lovingly crafted and engage people mentally as well as physically and talk to people. Somebody once said I was "storyscaping," I wasn't landscaping.

ANDREW LEICESTER

Cincinnati Gateway focuses on that city's history, especially as it relates to the Ohio River but also in terms of the region's history before new settlers arrived from the East. The monument's primary form is a long, horizontal mound, symbolically representing a cross between levees — embankments designed to prevent flooding — and the large earthen constructions built by prehistoric American Indians in the area. Brick-faced steel and concrete retaining walls hold the mound in place.

Cincinnati Gateway: Towers resembling riverboat smokestacks are surmounted by winged bronze pigs. Colorful elements linking each set of towers recall the gilded device swung between a steamboat's two tall chimneys.

At its center, the mound is cut by a passageway in the shape of a canal lock, commemorating the terminus on this spot of the historic Miami-Erie Canal. (Locks were developed to raise or lower boats through areas of varying elevation on the canal.) One passageway wall profiles the route of the Miami-Erie Canal from Lake Erie to the Miami and Ohio Rivers, dropping 155.9 meters (512 feet) in elevation en route, and lists communities along the canal. The opposite wall lists the seven hills of Cincinnati together with sponsors who funded the project.

On the mound's retaining walls, polychrome ceramic bricks outline images relating to the city's history. Its geological foundation on the crest of the Cincinnati Arch — an anticline (folded rocks arching upward) of sedimentary rock — is literally represented on the wall among embedded stoneware depicting such indigenous sealife fossils as shells, starfish, and sponges, from the period when an ocean or sea covered the land.

Also embellishing the walls are brick patterns reflecting pottery designs used by the area's native peoples, and fountains in the form of high-relief masks based on artifacts of American Indians who lived in the region. From the fountain masks, water arcs down into a basin skirting the pavement.

On one wall of *Cincinnati Gateway*, polychrome bricks represent the city's geological foundation on the crest of the Cincinnati Arch.

To the east, viewers mount the structure via a stairway whose banisters recall the writhing shape of the Serpent Mound (ca. A.D. 900–1200, in Locust Grove, fifty miles east of Cincinnati). At the top stands a three-cornered stepped pavilion. Its triangular shape, reflecting the Greek capital letter *delta*, alludes to a river delta — the nearly flat, often triangular, plain of sediments deposited at the mouth of a river. Here, the pavilion represents the Ohio River's source in the confluence of the Monongahela and Allegheny Rivers at Pittsburgh, and its triangular canopy echoes the form of warning buoys used to mark river hazards.

Encircling the pavilion and extending the mound's length is a long stream of water, which is a miniature replica of the Ohio River. Marking the waterway's twenty dams and locks are brass plaques

FACT FILE

CINCINNATI GATEWAY
Dedicated 1988

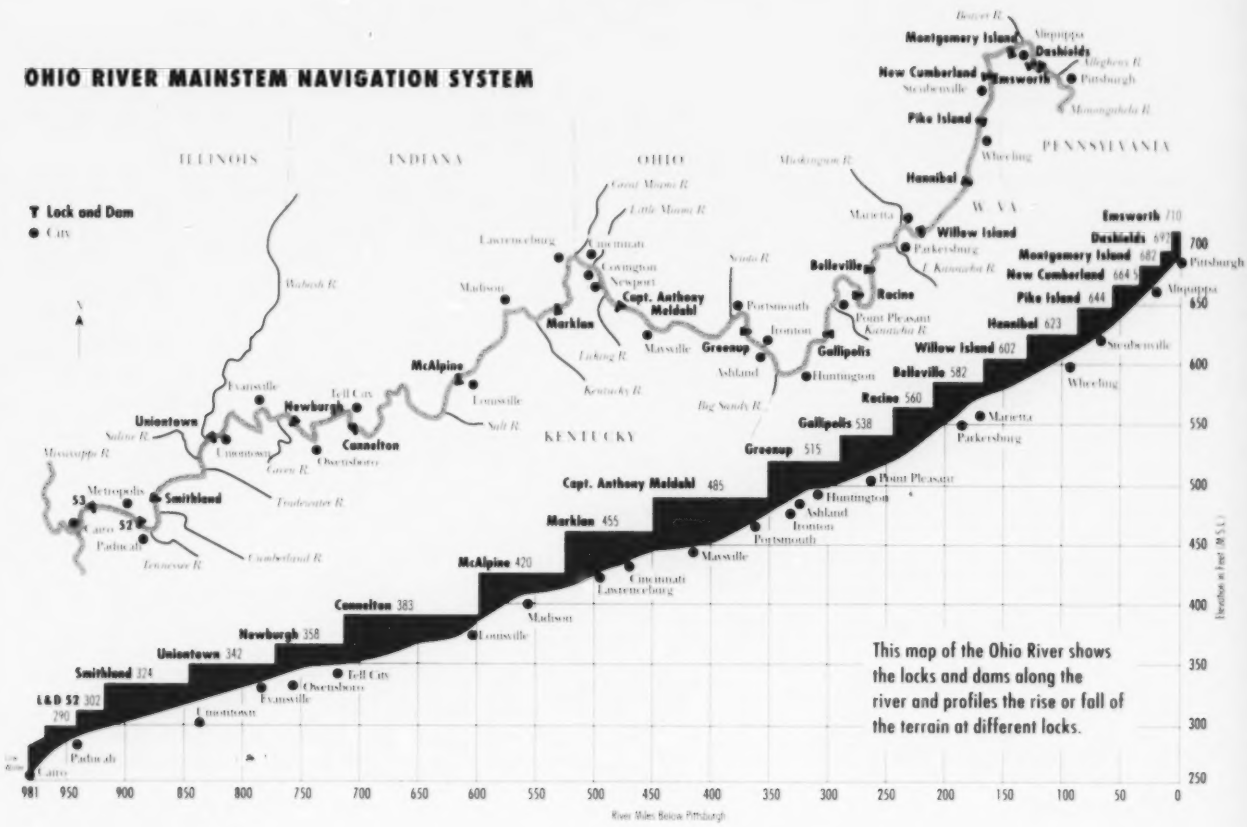
ARTIST
Andrew Leicester
(born 1948)

MEDIUM
Polychrome brick, patinated bronze, cast iron, steel, and water

DIMENSIONS
19.8 meters (65 feet) high, 44.16 meters (145 feet) wide, 126 meters (400 feet) long

FUNDING SOURCE
Private contributions

LOCATION
Cincinnati, Ohio: At the entrance to Bicentennial Commons, Sawyer Point Park, along the Ohio River (Eggleston Avenue at Pete Rose Way)



inscribed with names and elevations. The stream terminates in a small pyramid, functioning as the water pump, whose form refers to the Egyptian source for the name of Cairo (pronounced KAY roh, unlike pronounciation of the Egyptian city's name), Illinois, where the Ohio River flows into the Mississippi.

Midway, the stream courses through an overpass, representing the bridges river pilots must negotiate (nine in the Cincinnati area alone). Its form specifically refers to the nearby Roebling Suspension Bridge.[1] Fanciful suspension cables are held in the mouths of fishes, and towers resembling riverboat smokestacks are surmounted by 121.9-cm-high (4 feet) winged bronze pigs, alluding to Cincinnati's history as a major pork-packing center. Crowns topping the towers refer to Henry Wadsworth Longfellow's description of Cincinnati as "Queen City of the West" in his poem "Catawba Wine" (1854). Colorful elements link each set of towers in ensembles recalling the steamboat's "two tall, fancy-topped chimneys, with a gilded device of some kind swung between them" described by Mark Twain.

Beyond the mound and on axis with its passageway is a circular plaza defined by columns topped by the staggered crests of riverboat smokestacks. In the plaza's center towers a Flood Column, the circumference of which is ringed at various levels to indicate high-water marks of the last three major floods in the area — 66.2 feet (20.16 m) in 1964, 71.1 feet (21.65 m) in 1884, and the highest at 80.0 feet (24.37 m) in 1937. At the hypothetical 100-foot level, signaled by a large question mark, a notched lip in the column holds a bleached redwood log seemingly "waiting" to be retrieved by the flood waters yet to come. Atop the column, the miniature Noah's ark reminds viewers of the significance of floods. The ark holds a time capsule, a copper box with artifacts representing the city.

[1] John A. Roebling (1806–1869) pioneered the use of iron-wire cables and stone towers for suspension bridges. Roebling's 1,057-foot-long bridge (1856–67) across the Ohio River between Cincinnati and Covington, Kentucky, was his most important project before he undertook the world-famous Brooklyn Bridge (1869–83) across the East River in New York City.

THINKING CRITICALLY

1. Mark Twain (1835–1910) grew up in Hannibal, Missouri, a town on the Mississippi River. Twain's *Life on the Mississippi* (1883) describes his boyhood experiences in the river town and his ambition to be a steamboat pilot. Read selections from the book, and discuss ways in which Twain's narrative and Leicester's sculpture emphasize locale or place and local color. Twain makes extensive use of exaggeration, depicting incidents, situations, and personalities in an amusing manner. Are there parallels in *Cincinnati Gateway*? How does exaggeration contribute to the humorous effect? Is the humor satiric? Mocking?

2. Though the winged pigs are a small part of *Cincinnati Gateway*, they enraged many Cincinnatians. Believing that the images were a joke at their expense, they were concerned that the pigs would become a symbol of the city and revive Cincinnati's former appellation of "Porkopolis." The artist, however, selecting images significant to the history of Cincinnati, incorporated the pigs because of their importance not only in pork-packing industries but also in another major local industry, the production of soap. The city called a special public hearing to review whether or not the pigs should be retained. Proponents won, and the monument was dedicated as designed. Discuss the issue, considering pros and cons.

3. Compare *Gateway*'s winged pigs with the the winged Lion of St. Mark atop a column in the Piazzetta San Marco in Venice, Italy. What are similarities and differences in their site, purpose, and symbolic meaning?

Glossary

allude (uh LOOD), to refer to something indirectly.

anticline, upward bend in a rock layer.

delta, fourth letter of the Greek alphabet; nearly flat, often triangular, plain of sediments deposited at the mouth of a river.

levee (LEV ee), embankment designed to prevent flooding of a river; landing place for vessels.

lock (sometimes lift lock), enclosed chamber in a canal or dam, with gates at each end, for raising or lowering vessels from one level to another by admitting or releasing water.

polychrome (POLL ee krome), made or decorated in many colors.

satiric (suh TIER ick), marked by ridicule or scorn.

terminus (TUHR muh nus), the final point.

PROJECTS

1. As a group project, research and explore your town with the intent to produce a multimedia product commemorating the community. Read about the town and choose areas you are interested in researching, for example, pioneers, famous people, early history, government, public services, and so forth. Take field trips and interview people. Use cameras and camcorders to capture images. Develop an exhibition or computer program synthesizing your research.

2. Working in groups, research water transportation routes in your region. Design a commemorative project that answers the following questions:

- What is the specific time period for your investigation?
- Which rivers or canals played a critical role in settlement of your region?
- What kind of boat traveled these waterways?
- Through which communities did water routes pass?
- How did waterways affect the development of communities through which they passed?
- Are those communities still in existence? How have they changed?

Select the format for a group presentation, which might be an art, theater, or literary project.

3. Make a map of one water transportation system in your state. Maps can be free form or scale models. Highlight two or more features, for example, present or past towns, water elevation levels, or natural features. Simplified strip-maps may be produced, with features identified by cartoon drawings or cutouts from magazines and newspapers.

4. If there are canals in your state, research the:

- Number of locks
- Changes in water elevation along the route
- Mileage of the entire canal and distance between selected sites along the way

Then complete the following exercises:

- Determine how many feet boats needed to be raised or lowered at each lock.
- Four horses pulling a canal boat could travel twenty-four miles in one day. Some boats ran day and night, but most tied up between 10:00 p.m. and 4:00 a.m. Estimate the number of days required to travel from one town to another or the canal's entire length. Compare travel times today by car.
- Construct a profile of the landscape along the canal, with vertical steps showing the rise or fall of the terrain at different locks.
- Draw a map highlighting significant features of the route.

5. Time capsules are designed to reveal aspects of our culture to later generations. Imagine that you must select artifacts (clothing, books, scientific instruments, advertisements, popular culture items — records, films on video — and so forth) representing your town for future generations. Choose five items, and write a paragraph discussing how these objects describe the town's character and culture. Consider where the time capsule would be placed and whether or not it should be highlighted by a sculptural form.

6. Working in groups, conduct a survey to discover elements local residents feel should be commemorated in a local monument. Decide on interview questions for a questionnaire, conduct interviews, and record the results. Construct a graph to show the results.

Lesson 9

DESERT TOWNS: Wall Cycle to Ocotillo

Unlike the land and climate of river valleys, the American Southwest is dry and hot. While some parts have thin grasses, other parts are desert. More than one-half of Arizona, for example, is made up of four deserts extending into the state, all differing in climate, biology, and topography. The high Great Basin Desert extends across the northeast; the dry Mohave is at the northwestern edge; the Chihuahuan, most of which lies in Mexico, marks the far southeastern corner; and the large Sonoran crosses most of the south, occupying almost a third of the state. More rain falls in the Sonoran than any other desert in North America, and more people live there than in any region of Arizona. The state's most serious environmental problem is the pressure imposed by its large population on desert resources, particularly water.

The Southwest has always required irrigation for farming. Canals built by the Hohokam Indians in the Southwest more than 1,600 years ago represent the most sophisticated irrigation system in pre-Columbian North America. With the Salt River *(Rio Salado)* as their source, more than 483 kilometers (300 miles) of canals delivered water to areas as far as fifteen miles away and transformed the desert into arable fields. Today, a 291-kilometer (181-mile) network of man-made waterways brings water to Phoenix and its neighboring cities.

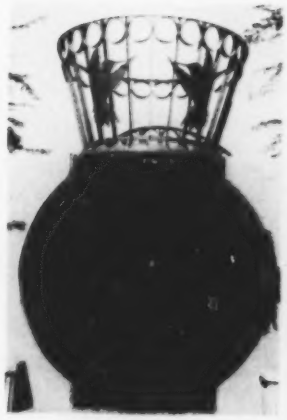
Arizona's first modern canal was built in 1867 on the remains of a Hohokam canal. More canals were constructed later, and the federal government built reservoirs and dams along the Salt River as well as new waterways to expand the irrigation system. The Salt River, beginning in eastern Arizona, winds its way to the Gila River southwest of Phoenix.

***Wall Cycle to Ocotillo*. Site 15. Acoustic vessel with Native American motifs, designed by Howard Sice (born 1948), a Hopi/Laguna artist who collaborated with Mags Harries and Lajos Heder.**

It has five dams, the largest of which is the Roosevelt Dam, built in 1911. The Verde River, flowing from the north into the Salt River, has two dams. Though waterways were intended to make desert lands suitable for farming, urbanization of agricultural lands has led to residential and commercial use of much of the water.

When Phoenix recently constructed a new freeway, the city funded a program to alleviate the freeway's effect on residential neighborhoods. The design team — Harries Héder Collaborative, composed of the artist Mags Harries (born 1945) and the architect Lajos Héder (born 1940) — developed a project, called *Wall Cycle to Ocotillo*, centered on the vessel form. Vessels have special significance in the Southwest as containers of water and special planting environments in the arid climate. The form is also universal, with a history of simple function and high art, a part of domestic life as well as monumental architecture and a common denominator of cultures, including European, African, and Native American traditions.

View of Squaw Peak Parkway looking north toward Squaw Peak.



***Wall Cycle to Ocotillo*. Site 11. Hummingbird garden.**

LOOKING AT THE SCULPTURE

Sculptural elements of the *Wall Cycle* project are placed at nineteen different sites on and around both sides of an eight-kilometer (five-mile) stretch of the concrete noise wall separating residential neighborhoods from the Squaw Peak Parkway. Because the ten- to fourteen-foot-high wall dwarfs the small houses next to it, the sculptures are varied in scale to provide a bridge between the vast scale of the wall and the modest scale of the houses. Sculptures face the houses to make the neighborhood side the "inside" rather than the "outside." The wall thus becomes like a shelf, a frame, or a sculpture stand.

***Wall Cycle to Ocotillo*. Site 6. Octopus vessel.**

***Wall Cycle to Ocotillo*. Site 9. African gazebo.**

***Wall Cycle to Ocotillo*. Site 17. Vase on top of the Imagery Wall.**

Based on vessel forms and ranging in size from two to fifteen feet, the sculptures are physically engaged with the wall or are closely juxtaposed to it. They take many different forms — sitting niches, gazebos, and rest stops by the canals, guardian figures, free-standing giant vases, water-clocks, a hummingbird garden, giant flower pots marking an underpass, and accents on top of the wall.

The deliberately eclectic patterning of the vessels includes Victorian floral patterns and a teapot shape, North and West African motifs, Day of the Dead figures from Mexican celebrations of All Souls' Day, guardians based on totems and kachinas, and Hopi and Navajo designs (these last on the acoustic vessels designed by Howard Sice, a Hopi/Laguna artist who collaborated with Harries/Héder).

Guardian figures have eyes formed from security mirrors, reflecting the neighborhood or the highway traffic. In one instance, viewers can peer through a lens in the wall to look at the traffic, highlighting the fact that the wall itself is a giant vessel containing the road.

Vessels are designed as unique markers for the neighborhoods and also as stations along a trek. Varied special planting, seating, and paving elements are integrated with the vessels to make them inviting places to stop and visit. The pieces are lit by photoelectric solar power.

Although some of the sculptures can be partially viewed from the highway, they can be fully seen only from the small streets and bikeways. The sequence of the sculptures was intended as a link among otherwise unrelated neighborhoods. When seeing one piece, the memory of others begins to form a spatial order among all of them. While the freeway divides the communities, *Wall Cycle* attempts to connect them.

Installment of the project prompted widespread debate about a number of controversial issues: the ability of design and art to mitigate problems created by an eight-lane freeway through neighborhoods, the spending of public funds on art in economically distressed times, and the appropriateness of the project's imagery versus expectations of conventional Southwestern art. The work was chosen for the prestigious regional Valley Forward Award.

FACT FILE

WALL CYCLE TO OCOTILLO
Thirty-five sculptures
Installed
mid-December 1991 to
mid-February 1992

DESIGN TEAM
Artist: Mags Harries
(born 1945)
Urban Designer:
Lajos Héder (born 1940)

MEDIUM
Cast concrete and steel finished in paint, tile, metallic leaf, and other graffiti-resistant polychrome materials

DIMENSIONS
Ranging from 60.96 cm to 4.57 meters (2 to 15 feet) high

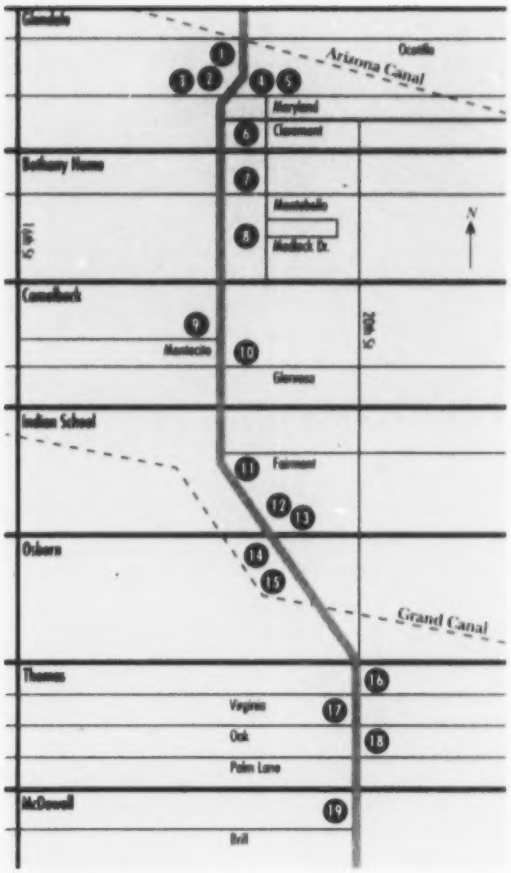
COST OF MASTER PLAN
$115,000 for landscaping and public art

COST OF ARTWORK
$474,000 for fabrication, construction, and installation

COST OF LANDSCAPING
$419,000

FUNDING SOURCE
Phoenix Freeway Mitigation Bond Funds and Percent for Art Funds

LOCATION
Phoenix, Arizona: Located at nineteen different sites along both sides of an eight-kilometer (five-mile) stretch of the Squaw Peak Parkway



Sculptural elements of the *Wall Cycle* project are installed at nineteen different sites on and around both sides of an eight-kilometer (five-mile) stretch of the concrete noise wall separating residential neighborhoods from the Squaw Peak Parkway.

THINKING CRITICALLY

1. Why would a vessel reflect the climate and culture of the Southwest? What one object would reflect the climate and culture of your region?

2. What do you suppose is the meaning of the title, *Wall Cycle to Ocotillo?* Does it seem appropriate for the work? Why or why not?

3. *Wall Cycle*'s design team conducted two public workshops to discover neighborhood concerns and expectations. In addition, the Phoenix Planning Center reviewed community requests before identifying potential sites for landscape enhancement. Yet the project generated public opposition and negative media coverage. Local residents were primarily concerned about the large freeway slicing through their neighborhoods, but they raised other concerns. Discuss the following questions raised in debate about the project:

- Should municipalities spend money on art during economic recessions?
- Is it reasonable to maintain that public art can alleviate the effect of a large freeway cutting through neighborhoods?
- Should a state's art projects be limited to artists who live in the state?
- What role should community and city officials play in selecting public art?

4. Discuss water issues, including conservation, quality, and re-use of treated wastewater. Consider the situation of desert cities such as Phoenix, where water supply is a primary concern as the city faces the challenge of managing decreasing water resources. New technologies coupled with Environmental Protection Agency (EPA) standards can provide usable wastewater. The public, however, usually rejects wastewater as unfit for use. To alter perceptions, the Phoenix Arts Commission is developing a plan for art projects to focus attention on water issues. As a beginning, an artist team (Laurie Lundquist, of Phoenix, Arizona, and Jaune Quick-to-See Smith, of Corrales, New Mexico) was commissioned to develop a conceptual design proposal for public tours of the Phoenix 23rd Avenue Wastewater Treatment Plant. Tours for adults and schoolchildren will present and interpret the water treatment process and other pertinent water issues, and also honor employees operating and monitoring the plant's processes.

PROJECTS

1. A. R. Ammons (born 1926) uses garbage as the occasion for meditating on nature and mutability in his long poem *Garbage* (New York: W. W. Norton & Company, 1993), winner of the 1993 National Book Award for poetry. Read passages, and write a paragraph analyzing the poem's images (sights, sounds, touches, tastes, and smells) and discussing the mood created by the imagery. Use Ammons' poem as a model for analyzing *Wall Cycle*. Imagine that you are actually traveling along streets and bikeways beside *Wall Cycle* and encountering its different sculptures. Describe images of sight, sound, and touch that you encounter. Write a paragraph discussing the mood created by *Wall Cycle*'s images.

2. Explore physical and human factors creating the unique identity of your particular location. What are its prominent natural features — landforms, climate, vegetation, and so forth? Describe the people living in your region. How many are there? What are their languages, religions, and cultures? Relying on research and observation, develop an art project celebrating the identity of your region.

3. Working in teams research and report on local freeways. What are their advantages and disadvantages? To what extent have they altered the main social and cultural characteristics of adjacent neighborhoods? Are the freeways aesthetically planned, or could they benefit from artistic and landscaping embellishments?

4. Research your community's public works systems, including roads, freeways, street lights, and water supply, waste removal, storm-water management, and power systems. Ask public works officials to conduct tours of their facilities. Find out if they are investigating new technologies. Ask them to discuss opportunities for artists to enhance their projects.

5. Choose a neighborhood in your town, and sketch or create design models for one of the following:

- Water-valve and water-meter-box hatch covers
- Pedestrian light poles
- Pedestrian bridges over highways
- Parking lot markers
- Fountains, including drinking fountains
- Bus stops
- Park benches

Glossary

Day of the Dead *(Día de los Muertos)* (All Souls' Day), primarily a feast of the Roman Catholic Church, celebrated on 2 November, to commemorate those who died as members of the faith. Mexican celebrations include decorating toys and foodstuffs with motifs referring to death.

eclectic (i KLECK tik), selecting what appears to be the best from diverse styles.

Hohokam (huh HO kum), American Indian culture of Arizona's central and southern deserts from about A.D. 450–1450.

Hopi (HOE pea), tribe of Indians now inhabiting a reservation in northeastern Arizona.

kachina (kuh CHEE nuh), wooden figurine that symbolizes one of the ancestral spirits of the Hopi.

Laguna (lah GOO nah), tribe of Rio Grande pueblo Indians inhabiting west central New Mexico.

mutability (myoo tuh BILL uh tea), change.

Navajo (also Navaho) (nav uh HO), tribe of Indians now occupying an extensive reservation in parts of New Mexico, Arizona, and Utah.

ocotillo (oh kuh TEA yo), cactuslike tree of Mexico and the southwest U.S. bearing scarlet tubular flower clusters.

Lesson 10

THE ENVIRONMENT: Face Plate

Social and political activism in the 1960s led to mounting concern for the environment. In 1962 Rachel Carson (1907–1964), a marine biologist, published *Silent Spring* in which she described the death of wildlife and destruction of their habitat as a result of DDT, and alerted citizens to the harmful effects of exposure to chemicals. Chemical companies tried to discredit Carson, but DDT was finally banned in the United States, though it is still produced here for export to Third World countries. Carson's *Silent Spring* was instrumental in launching the environmental movement in the United States and has led to important legislation and citizens banding together to express their concern.

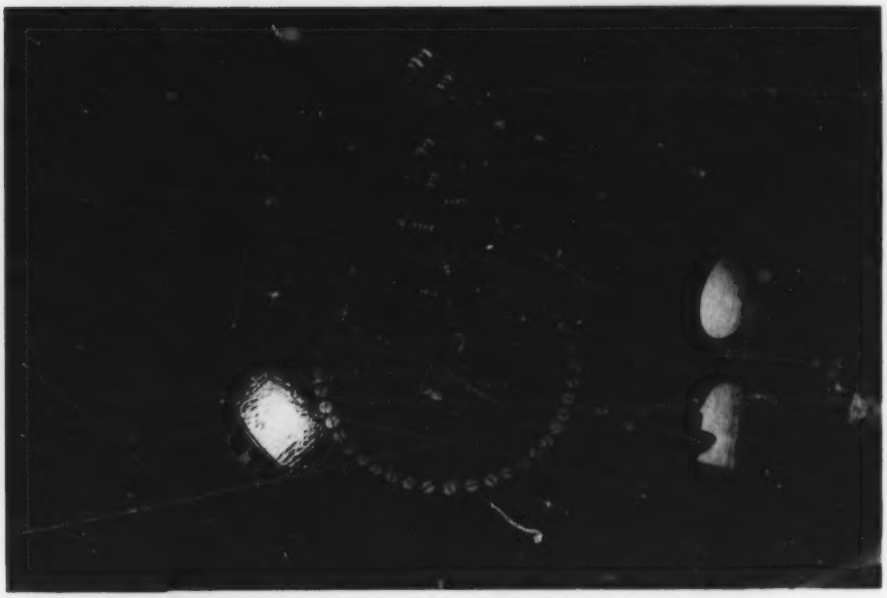
Public pressure led to passage of the Clean Air Act in 1963. Two significant nonprofit environmental organizations were founded — the Environmental Defense Fund, in 1967, and Greenpeace, in 1969. The first Earth Day, celebrated in 1970, signified the arrival of environmentalism as a major political issue. In 1990, the twentieth-anniversary celebration of annual Earth Days demonstrated widespread recognition that the movement deals with some of the most significant issues of the late twentieth century.

The environmental movement draws from the science of ecology, emphasizing the complex link and balance (called symbiosis) among all elements of the natural world. All environmental events from air and water pollution to toxic wastes and oil spills are considered part of the threat to a healthy environment.

Beginning in the 1980s, scientists warned of serious threats to the world's environment. Some scientists believe that the ozone layer, protecting the globe from harmful rays of the sun, is being depleted as a result of chlorofluorocarbons (CFCs), chemicals used in aerosol sprays and plastic and Styrofoam products. A hole has already been detected in the ozone layer above Antarctica, though the cause of this phenomenon is by no means conclusive. Global warming is also an issue, with predictions that the world's temperature is gradually increasing through the widespread burning of fossil fuels such as oil and coal.

Another environmental threat comes from acid rain — precipitation polluted with mostly sulfuric or nitric acids released into the atmosphere and transported by winds long distances before being deposited. Acid deposition has caused some surface waters to acidify, and is responsible for the loss of fish from many hundreds of lakes in the northeastern United States, Canada, northern Europe, and other industrialized regions of the world. Thousands of additional lakes, rivers, and forests are being damaged or threatened. Many environmentalists consider acid precipitation to be the most severe pollution problem faced today.

In an effort to heighten public awareness, a number of artists are now creating public sculptures directly confronting ecological issues. In 1989 Buster Simpson (born 1942) created a temporary installation at the Hirshhorn Museum and Sculpture Garden in Washington, D.C., combining environmental concerns and historical narrative in a complex set of interlocking themes.



***Face Plate* by Buster Simpson. View from roof.**

FACT FILE

FACE PLATE
Temporarily installed
10 May–23 July 1989

ARTIST
Buster Simpson
(born 1942)

MEDIUM
Mixed media

DIMENSIONS
Variable

FUNDING SOURCE
Hirshhorn Museum and
Sculpture Garden

LOCATION
Washington, D.C.:
Hirshhorn Museum and
Sculpture Garden,
Smithsonian Institution,
8th Street and
Independence Avenue, SW

LOOKING AT THE SCULPTURE

Public monuments traditionally have celebrated human history — events and individuals of importance to whole communities and cultures. Now, as we perceive our interdependence with nature, the concept of public art must be expanded to include non-human elements.... As the life and death of soldiers are remembered by war monuments, so should the life and death of natural phenomena — rivers, springs, natural outcroppings — be remembered.

ALAN SONFIST

Buster Simpson's *Face Plate* focused on the circular fountain at the center of the museum's plaza. Thirty brightly colored plastic toxic-waste containers, placed close together, rimmed a large segment of the fountain's basin. From the central pool, rubber fire hoses extended across the basin to fill individual barrels with water. Each barrel had a punctured inscription at its base, which served as the conduit through which water flowed back into the basin. Other elements contributed to the artist's desire to make a serious statement about the environment and water use.

The project's title, *Face Plate*, refers to the twofold inspiration for compositional elements. "Face" refers to the Pacific Northwest Coast Indian masks that inspired the design, and "Plate" alludes to the covers for outlets concealing electrical wiring. At the plaza level, only discrete units were perceived, but from the museum's second story, elements coalesced to form a "face." Eyes were suggested by two aluminum canoes, with elms indigenous to the United States planted in one and sugar maples, symbolically associated with Canada, in the other. A circular open mouth was suggested by the ring of limestone "anti-acid pills" that echoed the fountain's circular shape.

The trees and "pills" combined to make a statement about consequences of air and water pollution. Acid rain has destroyed many American and numerous Canadian lakes, and has troubled Canadian-American relations for some time. Simpson's "pills" are the result of a continuing project, *River Rolaids or Tums for Nature* (1983–present). Hand-carved discs of limestone, weighing up to fifty pounds, are released in rivers across the country to serve as temporary "stop-gap" solutions, neutralizing the acidity of water for a limited time.

Upon *Face Plate*'s dismantling, Simpson planted the trees in a variety of places, including sites in Washington, D.C., and Washington State. He placed the limestone "pills" at the headwaters of the Hudson River in New York's Adirondack State Park (the Adirondack Mountains are an area hard-hit by acid rain).

Glossary

analogy (uh NAL uh jee), correspondence in some respects between otherwise dissimilar things.

bioregion, region with specific biological, geological, geographic, and cultural characteristics.

discrete (di SKREET), detached from other parts; distinct; separate.

parabolic (PEAR uh BOL ik), a plane curve formed by a conic section taken parallel to an element of the intersected cone.

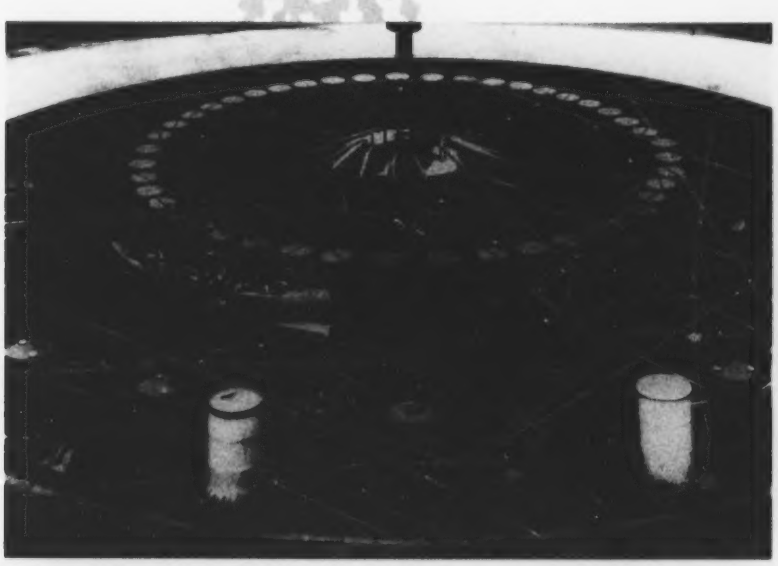
parapet (PEAR uh pit), low protective wall or barrier at the edge of a balcony or roof.

symbiosis (sim bee OH sis), relationship of two or more different organisms in a close association that may be but is not necessarily of benefit to each.

Face Plate combined ecological concerns with references to human deceit. Holes drilled in the barrels spelled out words taken from an account by Andrew J. Blackbird, the chief of an Ottawa tribe of Native Americans whom the British deceived and victimized in the mid-eighteenth-century French and Indian War. According to Chief Blackbird, when the Ottawa refused to take part in the war against the French, the British gave them a box supposedly holding something good for the tribe, which turned out to be particles with the smallpox virus.

Other elements of the project represented a cautionary message. Suspended from the museum's parapet, a vertical mobile held twelve "Day-Glo" orange and white striped roadway channelizers, the barrel-like forms with blinking lights used to caution drivers. Counterweighting the mobile were a toilet seat and lead sphere that dangled just above the basin. The wind pivoted these channelizers like weather vanes, symbolically referring to wind patterns that carry pollutants far from the contaminating source.

The artist also set up a parabolic aluminum dish beside the fountain, signifying the function of listening. Amplifying sounds that echoed off the courtyard's concave walls, the dish was painted with two human hands, excerpted from a book on sign language and translated as "depend on." The message is that we rely on technological elements that are eroding and decaying our planet.



Detail of *Face Plate* with saplings of elms and sugar maples planted in canoes, and barrels with water flowing from words.

THINKING CRITICALLY

1. Compare *Face Plate* with Northwest Coast Indian masks. What elements are similar?

2. How does *Face Plate* merge concern for the future with an interest in revealing the nation's past?

3. What solutions are proposed by Simpson to the problem he introduces?

4. In your opinion, are there touches of humor in *Face Plate* that contribute to its effectiveness as a work of art? Explain.

5. Some commentators say that even though public fountains are works of art and the focus of sociability, they signify reckless waste in an age of diminished resources and imperiled environmental systems, particularly in drought-plagued regions. Debate the issue, considering pros and cons.

PROJECTS

1. In an essay of no more than seven paragraphs, describe the metaphors and analogies expressed by *Face Plate*.

2. Read selections from *Turtle Island* (1974) by Gary Snyder (born 1930). Compare and contrast Snyder's ecological concerns with those of Buster Simpson.

3. Research air pollution in your area. Find out about sources of pollutants, which might be motor vehicles, power plants, industrial operations, or municipal waste incinerators. Are streams and lakes or trees and crops in your area affected by acid precipitation? Develop an interdisciplinary project calling attention to local pollution and ways individuals in the community can help remedy the problem. Use as a model the "L.A. River Project," a multidisciplinary art installation created by students in their senior year in the Humanitas program at Wilson High School, Los Angeles, discussed by Barbara C. Matilsky, *Fragile Ecologies*, cited under Further Reading.

4. The impact of acid rain can be easily observed on outdoor monuments. Its corrosive effects are highly destructive to limestone, marble (a form of limestone), and bronze. When these materials react with fairly strong acids in rain, fog, or snow, they begin to dissolve, losing their surface and thus architectural or artistic details as well. Monuments standing for hundreds of years with little change are crumbling before our eyes. Collect data on the date and condition of outdoor monuments in your area. Make graphs to record the information, and distribute the graphs to community organizations.

5. Develop an art project linking individual habits to acid rain, ozone depletion, or global climate changes.

6. Start a school garden, learning how to hold a hoe and use a rake, how to read instructions and follow them, where to plant, how to plant, and how to assume responsibility for the garden.

7. Working in teams, take the following test on basic environmental perceptions of place. After participants take the test, have a group discussion of the answers.

1. Name five native edible plants in your bioregion and their season(s) of availability.
2. On what day of the year are the shadows the shortest where you live?
3. Name five trees in your area. Are any of them native? If you can't name the trees, describe them.
4. Name five resident and any migratory birds in your area.
5. What is the land use history by humans in your bioregion during the past century?
6. What primary geological event or process influenced the landform where you live?
7. Name some plants or animals that share the place where you live.
8. What is the largest wilderness area in your bioregion?

ARTIST BIOGRAPHIES

Henry Bacon (1866–1924)

Henry Bacon was born in Watseca, Illinois, and studied at the University of Illinois. He worked as a draftsman at the architectural firm of Chamberlin and Whidden, Boston, and then joined McKim, Mead and White in New York City from 1891 to 1897. After traveling on a two-year scholarship to Europe, he established his own architectural office in 1898 in New York City. Bacon executed more than a hundred monuments and memorials. In many of his projects he collaborated with sculptors, including Augustus Saint-Gaudens and Daniel Chester French. He designed French's summer home and studio, "Chesterwood" (1897–1901) (in the Berkshires, Massachusetts), and the two worked together on more than fifty projects, including the *Melvin Memorial* (1906–08) (Concord, Massachusetts) and the *Trask Memorial Fountain* (1913–15) (Saratoga, New York). For his achievement in the Lincoln Memorial, the American Institute of Architects awarded Bacon its Gold Medal in 1923. At the time of his death, he had been proposed as the designer of a United States Supreme Court building and the National Gallery of Art.

Felix de Weldon (born 1907)

Felix de Weldon was born in Vienna, Austria, the son of a wealthy textile manufacturer. At age 17 he began to receive public art commissions. After studies in Paris, Rome, and Madrid, in the 1930s he moved to England, where he executed portraits of prominent figures. Emigrating to the United States, de Weldon enlisted in the Navy as an aviation combat artist. After creating the wax model for the Iwo Jima Memorial, he was transferred to temporary duty with the United States Marine Corps. Later, the artist was discharged from service, by a joint resolution of Congress, to execute the Memorial. Among de Weldon's large number of public commissions are the equestrian figure of Simon Bolivar (1958) (Washington, D.C.), Red Cross Monument (1959) (Washington, D.C.), Truman Monument (1963) (Athens, Greece), and National Monument for Malaysia (1966) (Kuala Lampur). He has created portrait busts of Presidents Dwight D. Eisenhower (Kennedy Center's Eisenhower Theater, Washington, D.C.), Harry S. Truman (Truman Library, Independence, Missouri), and John F. Kennedy (Kennedy Library, Boston). He served on the U.S. Commission of Fine Arts under Truman, Eisenhower, and Kennedy. De Weldon has studios in Washington, D.C., Rome, and near his home in Newport, Rhode Island.

Daniel Chester French (1850–1930)

Daniel Chester French was raised in Cambridge, Massachusetts, where his family moved in the 1860s from Exeter, New Hampshire. His father was a lawyer and at one time assistant secretary of the Treasury. French briefly attended the Massachusetts Institute of Technology in 1867. His artistic career began with modeling busts and reliefs of friends. In 1873 he was commissioned to sculpt the *Minute Man* for Concord, Massachusetts, which established his career. To deepen his artistic knowledge, French went to Italy, where he worked in the Florence studio of Thomas Ball (1818–1911). Returning to the United States in 1876, French executed sculptural groups for federal buildings in St. Louis, Philadelphia, and Boston. Less than a decade later, he began a series of public monuments that gained him a national reputation. The *Milmore Memorial* (1889–93) (Forest Hills Cemetery, Jamaica Plain, Massachusetts) and the *Republic* for the World's Columbian Exposition (1893) in Chicago placed French at the forefront of American sculpture. Three major commissions in the first decade of the twentieth century are among his most innovative public sculptures: Columbia University's *Alma Mater* (1900–03) (New York City), the *Melvin Memorial* (1906–08) (Concord, Massachusetts), and the standing *Abraham Lincoln* (1909–12) (Lincoln, Nebraska).

Glenna Goodacre (born 1939)

Glenna Goodacre was born in Lubbock, Texas, and currently lives in Santa Fe, New Mexico. She graduated from Colorado College and studied at the Art Students League in New York. Goodacre began her art career painting and later turned to sculpture. Subjects from the American West, particularly Native American women and children, have figured prominently in the artist's work. She has won many awards and honors, including the Gold Medal for Sculpture from the National Academy of Design, the Silver Medal at the Solon Borglum Memorial Exhibition, and several awards from the National Academy of Western Art.

Mags Harries (born 1945)

Mags Harries was born in Wales and received a diploma from Leicester College of Art and Design in Great Britain and the M.F.A. from Southern Illinois University, Carbondale. Recipient of many awards, she has taught at the School of the Museum of Fine Arts, Boston, since 1980. Harries' commissions include *3 Gardens* (1982) (DeCordova Museum, Lincoln, Massachusetts); *Glove Cycle* (1982), (Porter Square Station, Cambridge, Massachusetts); *Bellingham Square* (1979) and *Mud Hole* (1977) (Chelsea Square, Massachusetts); and *Asaroton 1976* (1976) (a sculpture for the Massachusetts Bicentennial). She is affiliated with Harries/Héder Collaborative, a design team based in Cambridge, Massachusetts.

Frederick Elliot Hart (born 1943)

Born in Atlanta, Georgia, Frederick Hart studied painting and drawing at the University of South Carolina and the Corcoran School of Art, Washington, D.C., and now lives in Virginia. Hart apprenticed briefly with Felix de Weldon, sculptor of the Iwo Jima Memorial, and served for two and a half years as apprentice stonecarver at the National Cathedral, Washington, D.C. Later, he won the commission to design marble sculptures on the cathedral's facade, including the *Adam* statue (1978) and the *Creation* tympanum (1982) on the center portal. In 1987 the artist received the Henry Hering Award from the National Sculpture Society. From 1985 to 1989, he was a member of the U.S. Commission of Fine Arts.

Lajos Héder (born 1940)

Lajos Héder emigrated to the United States from Hungary. He is an architect affiliated with Harries/Héder Collaborative, a design team based in Cambridge, Massachusetts. Héder has degrees from Harvard College (B.A.) and the Harvard Graduate School of Design (B.Arch. and M.Arch.). As principal of Moore-Héder Architects, Inc., for fifteen years, he has managed interdisciplinary projects for diverse clients including private developers, the U.S. Department of Transportation, the Massachusetts Department of Public Works, and many cities and towns. His public projects include the pedestrianized Boston Downtown Crossing, the Downtown Hartford Walking City Plan, and a plan for downtown Tucson, Arizona. He has designed several completed urban streetscape projects including shelters and street furniture. Héder is the author of *Aesthetics in Transportation: Guidelines for Incorporating Design, Art and Architecture into Transportation Facilities*, published in 1980 by the U.S. Department of Transportation, Office of Environment and Safety, and *Bridge Details in Bridge Design*, a handbook for the Massachusetts Department of Public Works.

Luis Jiménez (born 1940)

Luis Jiménez was born in El Paso, Texas. His father, paternal grandmother, and his mother's parents were immigrants from Mexico. At age six, Jiménez began to help in the workshop of his father, an accomplished neon-sign maker, and there learned to weld and work with large figures. Jiménez received a bachelor's degree from the University of Texas in 1964. After traveling to Mexico and then teaching art at an El Paso junior high school, in 1966 he moved to New York City, where he apprenticed himself to sculptor Seymour Lipton and worked for the federal government's Head Start program and the city's Youth Board. In 1972 Jiménez returned to the Southwest, moving to Roswell, New Mexico. He currently lives close to Roswell, in Hondo, New Mexico. Among the artist's important public sculptures are *Sodbuster: San Isidro* (1981) (Fargo, North Dakota), *Southwest Pietà* (1984) (Albuquerque, New Mexico), *Fiesta Dancers* (1985) (San Diego) (a tribute to Mexican *jarabe* dancers), *Steelworker* (1986) (commissioned for Buffalo, New York, and then part of a temporary project in Pittsburgh), and *Border Crossing* (1989). Works in progress include a large fountain for El Paso's San Jacinto Plaza, depicting alligators that once lived there, and a 30-foot-high (9.14 meters) mustang for the Denver Airport.

Andrew Leicester (born 1948)

Born in Birmingham, England, Andrew Leicester emigrated to the United States in 1970. He holds degrees from Portsmouth Polytechnic (B.A.) and Manchester Polytechnic (M.A.) in England and the University of Minnesota (M.F.A.), and lives in Minneapolis. Leicester has taught at the University of Nebraska, University of Minnesota, Carleton College, the Rochester Art Center, and the Walker Art Center, Minneapolis, and has won numerous awards, including fellowships from the National Endowment for the Arts, the McKnight Foundation, and the Bush Foundation. Among his many public works are *TOTH* (Tower on the Hill) (1983) (a monument to the Black Hills in Rapid City, South Dakota) and *Prospect V-III* (1982) (Frostburg, Maryland) (a memorial to the area's coal miners). Works in progress include a memorial to George Washington for the Dade County Courthouse, Miami; the Minnesota History Center Watergarden, St. Paul; and the piers at Penn's Landing, Philadelphia, Pennsylvania.

August Leimbach (1882–1965)

August Leimbach was born in the village of Kaltennordheim (near Eisenach) in Germany. Visiting his brother in St. Louis in 1910, he was asked to create architectural sculpture in Waco and Galveston, Texas, after which he worked on the San Francisco World's Fair buildings in 1915 and other commissions. Deciding to remain in the United States, in 1916 he returned to St. Louis, which became his headquarters. Leimbach's primary interest was architectural sculpture. His work is found across the country, from Springfield, Illinois, through St. Louis and various cities in Texas, to San Francisco and Sacramento, California. He is buried in his native Germany.

Maya Ying Lin (born 1959)

Maya Lin was born in Athens, Ohio, where her parents settled after leaving mainland China when it fell to the communists in 1949. She was a senior at Yale University, taking a seminar in funerary architecture, when her design unanimously won the Vietnam Veterans Memorial competition in 1981. In 1989 The Southern Poverty Law Center in Montgomery, Alabama, commissioned her to design the Civil Rights Memorial. Lin currently works as an architect in New York City.

Augustus Saint-Gaudens (1848–1907)

Augustus Saint-Gaudens was born in Ireland, the son of a shoemaker from France who had traveled to Dublin, where he met and married an Irish woman. Saint-Gaudens was just six months old when the family moved to the United States and settled in New York. At age nineteen, having completed a five-year apprenticeship to a French cameo cutter, Saint-Gaudens studied in Paris at the Ecole des Beaux-Arts until forced to leave in 1870 by the Franco-Prussian War. Living and working in Rome for the next five years, at twenty-seven he returned to the United States. The *Farragut Monument* (1877–80) in New York brought Saint-Gaudens critical acclaim. Among his major achievements in the next decades were the *Standing Lincoln* (1884–87) (Lincoln Park, Chicago); *Adams Memorial* (1886–91) (Washington, D.C.) (funerary memorial to Henry Adams's wife); *Diana* (1886–91, second version 1892–94) for the tower of Madison Square Garden (New York City); *Sherman* bust, which evolved into the masterly *Sherman Monument* (1892–1903) (New York City); and *Seated Lincoln* (1897–1906) (Grant Park, Chicago).

Buster Simpson (born 1942)

Buster Simpson lives and works in Seattle, Washington. Born in Saginaw, Michigan, he received his bachelor's and master of fine arts degrees from the University of Michigan, Ann Arbor. In most every work he has created since 1969, Simpson has addressed social or ecological problems. His concern for water quality was addressed in *Downspout — Plant Life Monitoring System* (1978) at the Pike Place Public Market in Seattle, Washington. In *Downspout*, ferns growing in plumbing pipes on the side of a building functioned to retain rain runoff, and limestone added to rain in the pipes' elbows neutralized acidity of the water. *When the Tide Is Out the Table Is Set* (1984) dramatized pollution issues. The artist's recent works include *Host Analog* (1991), commissioned by The Convention Center of Portland, Oregon, in which he created a forest of trees by planting seeds of Western red cedar, Douglas fir, and hemlock in a Douglas fir log felled thirty years ago and deemed unsuitable for lumber at the time. *King Street Gardens* (begun in 1990) will re-create native plants and wildlife of a heavily developed area of Alexandria, Virginia, in a collaborative effort by Simpson, sculptor Laura Sindell, architect Mark Spitzer, and landscape architect Becca Hanson.

FURTHER READING

Cincinnati Gateway

The sculpture is discussed by Erika Doss, "Raising Consciousness with Public Art: Contrasting Projects by Judy Baca and Andrew Leicester," *American Art*, Vol. 6, No. 1 (Winter 1992): 63–81, and John Beardsley, *Earthworks and Beyond: Contemporary Art in the Landscape* (New York: Abbeville Press, 1989). For the Ohio River, see Richard E. Banta, *The Ohio* (New York: Rinehart and Company, 1949); Walter Havighurst, *River to the West: Three Centuries of the Ohio* (New York: G. P. Putnam, 1970); and Robert L. Reid, ed., *Always a River: The Ohio River and the American Experience* (Bloomington: Indiana University Press, 1991).

Civil Rights Memorial

For the Memorial, see William Zinsser, "Deeds and deaths that made things better," *Smithsonian*, Sept. 1991, 32–40, 42–43. On the civil rights movement, see Rhoda Lois Blumberg, *Civil Rights: The 1960s Freedom Struggle* (Boston: Twayne Publishers, 1991); Taylor Branch, *Parting the Waters: America in the Age of King* (New York: Simon and Schuster, 1988); Clayborne Carson et al., eds., *Eyes on the Prize: America's Civil Rights Years* (New York: Penguin, 1987); Vincent Harding, *There Is a River: The Black Struggle for Freedom in America* (New York: Harcourt Brace Jovanovich, 1981); and Harvard Sitkoff, *The Struggle for Black Equality, 1954–1992* (New York: Hill and Wang, 1993).

Face Plate

On the installation, see the essay by Ned Rifkin in *Hirshhorn Works 89* (Washington, D.C.: Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, 1990). The best discussion of contemporary environmental artists is Barbara C. Matilsky, *Fragile Ecologies: Contemporary Artists' Interpretations and Solutions* (New York: Rizzoli, 1992) (catalogue for an exhibition at the Queens Museum of Art developed for circulation by the Smithsonian Institution Traveling Exhibition Service [SITES]), which discusses Buster Simpson, pp. 92–97. On the environment, see Bill Devall and George Sessions, *Deep Ecology* (Salt Lake City: Gibbs M. Smith, 1985) (from which some activity questions are drawn); *The Global Ecology Handbook: What You Can Do About the Enviromental Crisis* (Boston: Beacon Press, 1990). Acid rain is discussed by Robert Boyle and R. Alexander Boyle, *Acid Rain* (New York: Schocken Books, 1983), and Laurence Pringle, *Rain of Troubles: The Science and Politics of Acid Rain* (New York: Macmillan Publishing Company, 1988), a concise, balanced, and highly readable account for young people.

Iwo Jima Memorial

For a comprehensive account of the Memorial, see Karal Ann Marling and John Wetenhall, *Iwo Jima: Monuments, Memories, and the American Hero* (Cambridge, Mass: Harvard University Press, 1991), which vividly describes the battle, the soldiers, the two Iwo Jima flag raisings, and the monument's development as an icon of American culture. Two of the best accounts of the battle at Iwo are Bill D. Ross, *Iwo Jima: Legacy of Valor* (New York: Vanguard Press, 1985), and Richard Wheeler, *A Special Valor: The U.S. Marines and the Pacific War* (New York: Harper and Row, 1983). For an understanding of the human cost of World War II, see Paul Fussell, *Wartime: Understanding and Behavior in the Second World War* (New York: Oxford University Press, 1989). Susan D. Moeller, *Shooting War: Photography and the American Experience of Combat* (New York: Basic Books, 1989), analyzes how combat photographers reported five American wars (the Spanish-American War, World Wars I and II, the Korean War, and the Vietnam War) and examines how their photographs reflected and affected changes in American politics, society, and culture.

Lincoln Memorial

The indispensable source is Merrill D. Peterson, *Lincoln in American Memory* (New York: Oxford University Press, 1994), which traces the changing image of Lincoln through time. For French's sculpture, see Michael Richman, *Daniel Chester French: An American Sculptor* (Washington: National Trust for Historic Preservation, 1976). The impact of Lincoln's ideas is the subject of James M. McPherson, *Abraham Lincoln and the Second American Revolution* (New York: Oxford University Press, 1991), and Gary Wills, *Lincoln at Gettysburg: The Words That Remade America* (New York: Simon and Schuster, 1992). An excellent fictional account of the Battle of Gettysburg is Michael Shaara, *The Killer Angels* (New York: Ballantine Books, 1974), a story told from the viewpoints of Robert E. Lee and James Longstreet and some of the other men who fought there. The film *Gettysburg*, directed by Robert Maxwell and released by Turner Productions in 1993, is based on Shaara's novel.

Madonna of the Trail

On the statue, the most important source is Fern Ioula Bauer, *The Historic Treasure Chest of the Madonna of the Trail Monuments* (Springfield, Ohio: DAR Lagonda Chapter, 1993). For the important role of pioneer women, see Sandra L. Myres, *Westering Women and the Frontier Experience, 1800–1915* (Albuquerque: University of New Mexico Press, 1982), and Cathy Luchetti and Carol Olwell, *Women of the West* (New York: Orion Books, 1982) (includes journals, diaries, letters, and documentary photographs). See also Julie Roy Jeffrey, *Frontier Women: The Trans-Mississippi West, 1840–60* (New York: Hill and Wang, 1979), and Joanna L. Stratton, *Pioneer Women: Voices from the Kansas Frontier* (New York: Simon and Schuster, 1981).

Robert Gould Shaw Memorial

Among discussions of the Memorial, the most useful is Lincoln Kirstein, *Lay This Laurel* (New York: Eakins Press Foundation, 1973). On Saint-Gaudens, see John H. Dryfhout, *The Work of Augustus Saint-Gaudens* (Hanover: University Press of New England, 1982). A lesson plan comparing the Memorial with Daniel Chester French's *Melvin Memorial* (1906–08) in Concord, Massachusetts, is provided by James A. Percoco, "Monumental Experiences: A Classroom Application of American Sculpture," *Organization of American Historians Magazine of History* (Spring 1992): 56–59. Shaw and his troops are discussed by Peter Burchard, *One Gallant Rush: Robert Gould Shaw and His Brave Black Regiment* (New York: St. Martin's Press, 1965); Luis F. Emilio, *A Brave Black Regiment: History of the Fifty-Fourth Regiment of Massachusetts Volunteer Infantry, 1863–1865* (New York: Bantam Books, 1992) (reprint of revised second edition published by the Boston Book Company in 1894) (Captain Emilio, the son of a Spanish immigrant, was one of the original officers of the Fifty-Fourth and participated in the battle at Fort Wagner); Joseph T. Glatthaar, *Forged in Battle: The Civil War Alliance of Black Soldiers and White Officers* (New York: Meridian, 1990); and James M. McPherson, *The Negro's Civil War: How American Negroes Felt and Acted During the War for the Union* (New York: Vintage Books, 1965).

Vaquero

See *Man on Fire: Luis Jiménez/El Hombre en Llamas* (catalogue for exhibition) (Albuquerque: The Albuquerque Museum, 1994). Jiménez's *Vaquero* is featured in *Mexican-American Art: Teachers Guide* (Santa Monica: Getty Center for Education in the Arts, 1992), with an extensive set of discussion questions and activities for elementary, middle, and high school students. Useful works about cowboys include David Dary, *Cowboy Culture: A Saga of Five Centuries* (New York: Knopf, 1981); Arnold R. Rojas, *The Vaquero* (Charlotte, N.C.: McNally and Loften, 1964); Richard W. Slatta, *Cowboys of the Americas* (New Haven, Conn.: Yale University Press, 1990); Lonn Taylor and Ingrid Maar, *The American Cowboy* (New York: Harper and Row, 1983) (catalogue for a major cowboy exhibition sponsored by the American Folklife Center of the Library of Congress); Jack Weston, *The Real American Cowboy* (New York: New Amsterdam, 1985); and William D. Wittliff, *Vaquero: Genesis of the Texas Cowboy* (San Antonio: Institute of Texan Cultures, 1972). Jane Tompkins, *West of Everything: The Inner Life of Westerns* (New York: Oxford University Press, 1992), shows how popular novels and films about the American West have shaped the emotional lives of people in our time.

Vietnam Veterans Memorial

Jan C. Scruggs and Joel L. Swerdlow, *To Heal A Nation: The Vietnam Veterans Memorial* (New York: Harper and Row, 1985), is a firsthand account of the Memorial's conception, design competition, and disputes, and includes a directory of names of those killed or missing in action. On Frederick Hart's addition, see Karal Ann Marling and Robert Silberman, "The Statue Near the Wall: The Vietnam Veterans Memorial and the Art of Remembering," *Smithsonian Studies in American Art*, Vol. 1, No. 1 (Spring 1987): 5–29. For the Vietnam Women's Memorial, see Karal Ann Marling and John Wetenhall, "The Sexual Politics of Memory: The Vietnam Women's Memorial Project and 'The Wall,'" *Prospects: An Annual of American Cultural Studies*, Vol. 14 (1989): 341–72. Among the many works on the Vietnam War, see Thomas D. Boettcher, *Vietnam, The Valor and the Sorrow* (Boston: Little, Brown and Co., 1985), and Gloria Emerson, *Winners and Losers: Battles, Retreats, Gains, Losses, and Ruins from the Vietnam War* (1976; New York: W. W. Norton and Co., 1985), a valuable account of the war and American attitudes toward it. On the anti-Vietnam War movement, see David Dellinger, *From Yale to Jail: The Life Story of a Moral Dissenter* (New York: Pantheon Books, 1992); Todd Gitlin, *Sixties: Years of Hope, Days of Rage* (New York: Bantam, 1987); and Thomas Powers, *Vietnam: The War at Home* (Boston: G. K. Hall and Co., 1984).

Wall Cycle to Ocotillo

Information on Phoenix's art projects comes from *Public Art Works: The Arizona Models* (Phoenix: Phoenix Arts Commission, 1992). On water resource development in the Southwest, see Marc Reisner, *Cadillac Desert: The American West and Its Disappearing Water* (New York: Viking Press, 1993), and George Sibley, "The Desert Empire," *Harper's*, Oct. 1977, 49–56, 61–68. For water issues in Arizona, see Dean Mann, *The Politics of Water in Arizona* (Tucson: University of Arizona Press, 1963).

TIME LINE

Events listed below refer to subjects in this study guide.

1821	Texas becomes a province of Mexico
1836	Texas becomes an independent republic
1845	Texas joins the Union
1846–1848	Mexican-American War
	Mexico cedes territory later known as New Mexico to United States
1861	(4 March) Lincoln takes the oath of office as sixteenth President of the United States; Civil War begins with firing on Fort Sumter at Charleston, South Carolina
1863	(1 January) President Lincoln signs the Emancipation Proclamation, which frees slaves in the states under rebellion
	(1–3 July) Battle of Gettysburg marks turning point in the Civil War with massive loss of life on both sides
	(19 November) Lincoln delivers the Gettysburg Address
1865	(4 March) Lincoln delivers his Second Inaugural Address (forty-one days before his assassination)
	(9 April) Confederate General Robert E. Lee surrenders his forces to Ulysses S. Grant at Appomattox, Virginia. Civil War ends
	Adoption of the Thirteenth Amendment to the Constitution, which abolishes slavery
1898	Destruction of battleship *Maine* at Havana, Cuba. The American press accuses Spain of blowing up the *Maine*
	Congress declares war on Spain
1914	(14 August) World War I begins in Europe after Serbian nationalists kill the heir to the Austrian throne
1917	United States declares war on Germany after repeated German attacks on U.S. merchant vessels
1918	Germany signs armistice on 11 November
1920	Nineteenth Amendment to the Constitution is passed, giving women the right to vote
1939–1945	World War II. The United States enters the war after the Japanese attack Pearl Harbor on 7 December 1941
1950–1953	Korean War
1954	Supreme Court, in *Brown v. Board of Education of Topeka*, declares school segregation violates equal protection of rights in the Constitution
1955–1956	Montgomery, Alabama, bus boycott
1957	Congress passes first Civil Rights Act since Reconstruction, ensuring equal voting rights
	President Eisenhower orders federal troops to enforce school desegregation in Little Rock, Arkansas, in the wake of opposition to a federal court order
1960	Congress passes a second Civil Rights Act, assisting blacks in registering and voting
1961	"Freedom Riders" test desegregation laws in the South
	President Kennedy sends military advisors to South Vietnam and Laos in Southeast Asia
1962	Rachel Carson's *Silent Spring* published
1963	(28 August) March on Washington for civil rights
	(22 November) President Kennedy assassinated, one month after ordering the withdrawal of all American forces from South Vietnam by December 1965
	First Clean Air Act is passed by Congress
1964	Congress outlaws the poll tax in federal elections
	Gulf of Tonkin Resolution passed by Congress gives President Johnson authority to widen Vietnam War
	Congress passes sweeping civil rights legislation, outlawing segregation in public accommodations
1965	Civil rights march from Selma to Montgomery, Alabama
	Voting Rights Act provides for federal officials to register blacks in counties where less than one-half of eligible voters took part in federal elections
1967	Thurgood Marshall sworn in as first black Associate Justice of the Supreme Court
1968	Tet Offensive brings American military strategy in South Vietnam to a halt
	Robert F. Kennedy and Martin Luther King, Jr., assassinated
	Congress passes a Civil Rights Act, declaring racial discrimination illegal in the sale of most private housing
	Vietnam peace negotiations begin in Paris
1970	President Richard Nixon orders United States forces to invade and bomb Cambodia, thus widening the war in Southeast Asia in the face of massive protests at home
	Four students killed at Kent State University in Ohio at a demonstration against the Cambodian invasion and the Vietnam War
	First Earth Day celebrated
1972	Congress passes Equal Rights Amendment, but by the end of the ten-year deadline the proposed amendment was approved by only thirty-five state legislatures, three short of the number required for it to become part of the Constitution
1973	Vietnam cease-fire agreement signed in Paris by North Vietnam, the Republic of South Vietnam, and the United States
1975	North Vietnam defeats South Vietnam; thousands leave as North Vietnam occupies the former independent nation
1981	Sandra Day O'Connor sworn in as first female Associate Justice of the Supreme Court
1990	Clean Air Act Amendments, including provisions to reduce acid rain
	Twentieth anniversary of annual Earth Day celebrations
1991	Persian Gulf War. A coalition of nations defeats Iraq's claim to occupy independent Kuwait

PHOTOGRAPH AND ILLUSTRATION CREDITS

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Freedom (detail), courtesy Architect of the Capitol.

Study Guide

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WALL CYCLE TO OCOTILLO: Page 49: Inventory of American Sculpture, National Museum of American Art, Smithsonian Institution, Washington, D.C.; pages 50 and 51: F. Powe.

FACE PLATE: Pages 55 and 56: Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

Slides

1. Henry Bacon, Lincoln Memorial, 1922, Washington, D.C. Photo by Wm. Clark, NCP-National Park Service, U.S. Dept. of Interior.

2. Daniel Chester French, *Abraham Lincoln*, 1914–20, Lincoln Memorial, Washington, D.C. Photo by Wm. Clark, NCP-National Park Service, U.S. Dept. of Interior.

3. Augustus Saint-Gaudens, Shaw Memorial, 1884–97, Boston, Massachusetts. Courtesy Daedulus, Inc., Clifford Craine.

4. Augustus Saint-Gaudens, Shaw Memorial (detail), 1884–97, Boston, Massachusetts. Courtesy Daedulus, Inc., Clifford Craine.

5. Luis Jiménez, *Vaquero*, modeled 1980/cast 1990, National Museum of American Art, Smithsonian Institution. © 1980 Luis Jiménez.

6. August Leimbach, *Madonna of the Trail*, dedicated 1929, Bethesda, Maryland. Photo by F. Powe.

7. Felix de Weldon, Iwo Jima Memorial, 1954, Arlington, Virginia. Photo by Wm. Clark, NCP-National Park Service, U.S. Dept. of Interior.

8. Maya Lin, Civil Rights Memorial, 1992, Montgomery, Alabama. © Richard Howard.

9. Maya Lin, Vietnam Veterans Memorial (aerial view), 1982, Washington, D.C. Photo by Wm. Clark, NCP-National Park Service, U.S. Dept. of Interior.

10. Maya Lin, Vietnam Veterans Memorial, 1982, Washington, D.C. Photo by Wm. Clark, NCP-National Park Service, U.S. Dept. of Interior.

11. Frederick Hart, Three Servicemen, 1984, Vietnam Veterans Memorial, 1982, Washington, D.C. Photo by Wm. Clark, NCP-National Park Service, U.S. Dept. of Interior.

12. Glenna Goodacre, Vietnam Women's Memorial, 1993, Washington, D.C. © 1993 Vietnam Women's Memorial Project, Inc., Glenna Goodacre, Sculptor.

13. Andrew Leicester, *Cincinnati Gateway*, 1988. Courtesy Andrew Leicester.

14. Andrew Leicester, *Cincinnati Gateway* (detail), 1988. Courtesy Andrew Leicester.

15. Andrew Leicester, *Cincinnati Gateway* (detail), 1988. Courtesy Andrew Leicester.

16. Harries Héder, *Wall Cycle to Ocotillo/Giant Sunflower Vessel*, installed 1991–92, Phoenix, Arizona. Photo by F. Powe.

17. Harries Héder, *Wall Cycle to Ocotillo/Giant Moroccan Gazebo*, installed 1991–92, Phoenix, Arizona. A Project of the City of Phoenix' Percent for Art Program. Photo by Bob Rink.

18. Harries Héder, *Wall Cycle to Ocotillo/Giant Teapot Gazebo*, installed 1991–92, Phoenix, Arizona. A Project of the City of Phoenix' Percent for Art Program. Photo by Bob Rink.

19. Buster Simpson, *Face Plate* (view from roof), 1989. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution.

20. Buster Simpson, *Face Plate* (detail with saplings and barrels), 1989. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution.

National Arts and Humanities Education Program

E V A L U A T I O N

PLEASE fill out this evaluation and return it to: Office of Educational Programs, MRC 210, National Museum of American Art, Smithsonian Institution, Washington, D.C. 20560. Your responses will influence decisions on future educational materials.

GENERAL COMMENTS

1. Which packet did you use?
   ___ African-American Artists: Affirmation Today
   ___ Public Sculpture: America's Legacy

2. Did these materials relate to your curriculum?
   ___ yes ___ somewhat ___ no

   Did the materials enhance your curriculum?
   ___ yes ___ somewhat ___ no

3. Did you find that the interdisciplinary focus was effective?
   ___ yes ___ somewhat ___ no

4. How long did it take you to prepare the materials for classroom use? _____

5. How many class periods did you use to cover the materials? _____

6. Did you find all the educational components equally effective? Was one component more effective than the others? Please list in order of priority.

_____

_____

_____

_____

_____

7. What additional materials would have been useful?

_____

_____

8. Do you think teachers of other subjects would be interested in using this packet?
   ___ yes ___ no

9. If yes, list which subjects and grades.

_____

_____

STUDY GUIDE

10. How useful was the study guide format? _____

_____

_____

11. Were the objectives clear?
   ___ yes ___ somewhat ___ no

   Were the students able to meet them?
   ___ yes ___ somewhat ___ no

12. In which areas would you have liked more information?
   social/historical
   the artwork
   the artists' backgrounds
   artistic media

13. Did activities at the end of each section help students gain a broader understanding of the subject?
   ___ yes ___ somewhat ___ no

14. Did the activities parallel skills and material being taught in your subject?
   ___ yes ___ somewhat ___ no

15. What kind of activity generated the most response from students? _____

_____

_____

_____

_____

16. Did the activities encourage ideas for further research or projects? _____

_____

_____

_____

_____

17. Did you use the glossary?
   ___ yes ___ no

18. Did you use the bibliography?
   ___ yes ___ no

19. The activities were
   ___ interesting
   ___ challenging
   ___ too difficult
   ___ boring

(over)

VIDEO

20. How did the students respond to the video?

_____

_____

_____

_____

21. Did the video complement the study guide?
— yes —no

23. Did you watch the video in one viewing or during several viewings? _____

Thank you for taking the time to complete this evaluation. Please use the remaining space for additional comments. We want to hear your recommendations.

Name: _____ (optional)

School: _____ (optional)

Subject(s) taught: _____

Grade Level taught: _____

State: _____

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